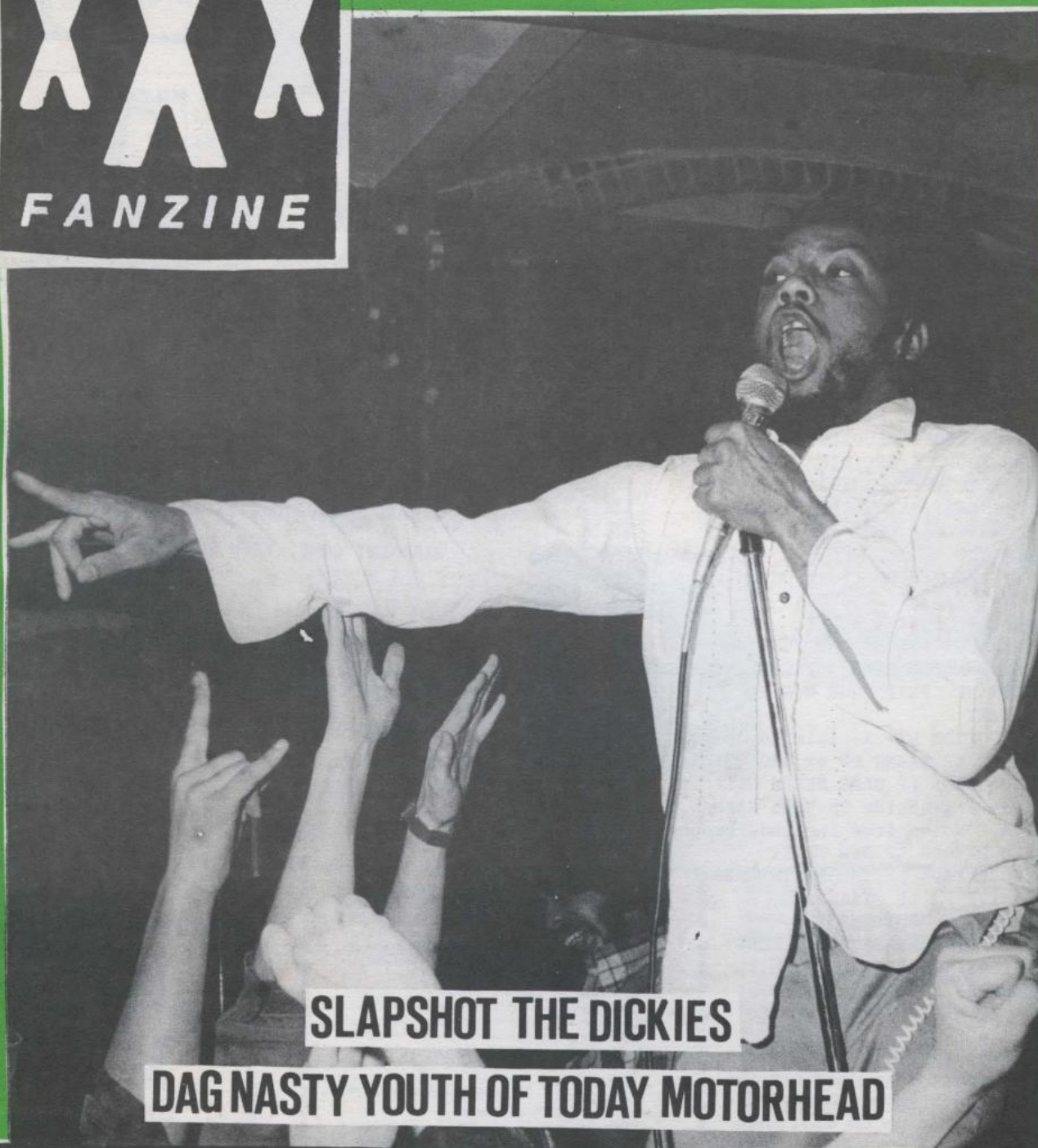


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FANZINE

NO.14

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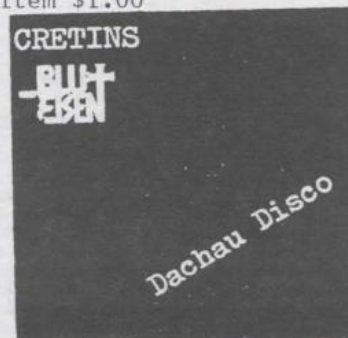
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LAST RIGHTS



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FANZINE

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xx Fanzine Number Fourteen
Editor-Mike Gitter
Contributors-Brian Walsby, John Crawford
Photography-Bruce Rhodes, Cindy Mendes, Paul Johnson, the 'ole Gitter boy himself, JJ
Thanks to-Curtis/Taang, Joseph I, SST Records, The Rat, Dag Nasty, Dave Smalley, Slapshot, Youth of Today, Al Quint, Homestead, the Descendents, Psycho, Charlie and Cancerous Growth, Doggie Style, Embrace, Kevin Seconds, Bessie, Jill Heath, Pied Piper Productions (Hi Doug!), Reed Mullin, Ellen at Metal Blade, Stephanie, Pushead, Mike Krumper at Combat, Mark Johnson, Dave Runit, Bill at Toxic Shock, Bob at Toxic Shock, Boston Rock, Touch & Go, Stark Raving Mad, Toxic Reasons, Partblossom Enterprises, Rough Trade, JJ, Incas, Psyche Industry, Alternative Tentacles, all the folks who went to the Descendents show and all the folks who went to COC and didn't leave after they cancelled.
Cover-Joseph of the Bad Brains by Cindy Mendes

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Full Page-Thirty Five Dollars
Half Page-Twenty Dollars
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xx Fanzine, 11 Sheldon Rd., Marblehead, MA 01945

BOSTON

So what's the 'haps around town? OK, things are definitely picking up in terms of gigs with Marc Johnson putting on and planning a number of shows. The Rat has been good enough to let me start doing shows there with the likes of the Descendents, Doggie Style, Slapshot, the Freeze, Dag Nasty Embrace and a host of others making appearances with even more planned. Bands looking for bookings should definitely get in touch. Curtis hosted Samhain and Ed Walters has a few ideas in mind with new promoters and people interested in doing shows popping up every day. It's good to see some folks getting involved again.

Out of the area, there has been a lot of action with Doug doing a number of shows with Pied Piper Productions at Lupo's in Providence. He is also very close to opening his own club. Jim Hildreth of Trendy Rag fanzine has been putting on shows at the University of New Hampshire while Steve Stanley should be congratulated for a bulk of successful all-ages gigs at Roller World in nearby Englefield, Connecticut.

A lot of area acts are readying for studio time. Slapshot will shortly be recording their "Back on the Map"/"It's Happening Today" single for Taang. Psycho are putting the final touches on a full length LP entitled "Hosebags From Hell" that promises to deliver this hot thrash act's best material to date. With their new EP about to be released on Restless Records, The Straw Dogs are heading back to the studio to record a full length LP. Gang Green have just finished up a full album and are shopping it around to a number of labels. Contrary to a lot of rumours, they will not be releasing it on Combat. NH's Scam are also planning on recording quite soon.

Hmmm...Only a few personnel changes this time around. Long time Psycho bassist Bill Bois has been replaced by newcomer Ed Lynch. With Ralph Denunzio moving to the vocal department, the Wrecking Crew have added a new guitarist named Andreas Romero.

Vinylwise, things are hoppin' as ever. Cancerous Growth have just released their first vinyl entry as a three piece. Entitled "Today's Society" this seven inch features a more developed, more self assured sound. The Straw Dogs/FU's are about to unleash a new five song EP. Gang Green have just once again signed with Taang for a six song twelve inch. The PTL Klub has finished up a second LP. "Rabid Reaction," the second LP from the Freeze should be out anytime, watch for it as it features a more focused '77 sound. Expando Brain will shortly be unleashing a posthumous twelve inch despite their recent demise. Homestead promises posthumous releases from Sorry and the Proletariat in April. Moving Targets are currently shopping around a new LP that has the power to make even the blind see. Almost local boys Verbal Assault are about to unleash a hot twelve inch EP on Reno's Positive Force entitled "Learn". Metal monsters Executioner offer up their "In the Name of Metal" LP shortly. My buddies, Post Mortem are finishing up an LP which will be out by the Fall. New Hampshire's

Five Balls of Power will be included on a compilation LP from Positive Force along with the likes of Scream, 7Seconds, AOD and many, many more.

As far as being on the road, Kil Slug have just returned from a tour which has produced some pretty interesting stories...Rumors include smashing flourescent lights and throwing rocks at Cars. The Not have also recently returned to town following what was a bit calmer trip around the States. The Freeze are gearing up for a summer tour as are the Straw Dogs.

A couple of bands have called it quits. First off, Fridays Angels put it to rest as rumors of a Jerry's Kids reunion persist...supposedly a reunion show in late April/early May. Similarly, the SSD/DYS/Stranglehold union of last issue never really got it together.

Can't forget this one. Long time Boston native and all around swell guy Dave Smalley moved back to his hometown of Washington DC where he has hooked up with Dag Nasty which features the awesome guitar work of Brian Baker. The band's new LP with Dave on vocals, entitled "Can I Say" should be out shortly.

A couple of new bands making some impact these days. Voltron look to really have it together with none other than Hank himself on vocals. Also watch out for the Cheeses of Nazareth, the Disciples of Reuben Kincaid and a new metal band featuring ex-Bloodlust members Greg and Nick who I believe are going under the name, Subjugator.

Fanzines. There's a new Suburban Voice out now. Also be on the lookout for new issues of One Step Forward, Citizen Arrest and a new outing entitled The New Front.

Take care...Spring's here at last!
-That Alan Alda kind of guy Gitter

TOP 20

XX Top Twenty

1. Dag Nasty-Can I Say
2. Embrace-Demo
3. Naked Raygun-All Rise
4. Husker Du-Candy Apple Grey
5. DI-Horse Bites, Dog Cries
6. Corrosion of Conformity-Technocracy
7. Blast-Power of Expression
8. Asexuals-Contemporary World
9. Broken Bones-Untamed Power
10. Minutemen-3 Way Tie
11. Band 19-Dictate
12. Dag Nasty-Demo
13. Kil Slug-Answer the Call
14. Metallica-Master of Puppets
15. Necros-Tangled Up
16. Various Artists-Make it Work
17. Screaming Tribesmen-Date with a Vampire
18. 7 Seconds-New Wind Demo
19. Anti-Sect-Into the Void
20. Cancerous Growth-Today's Society

TOP OF 1985

Top-20 LP's

1. Descendents-I Don't Want to Grow Up
2. Marginal Man-Double Image
3. Corrosion of Conformity-Animosity
4. Husker Du-New Day Rising
5. DYS-album
6. Black Flag-Loose Nut
7. Rites of Spring-Rites of Spring
8. Scream-This Side Up
9. Bad Religion-Back to the Known
10. Volcano Suns-Bright Orange Years
11. Ugly Americans-Who's Been Sleeping
12. Negative FX-Negative FX
13. Husker Du-Flip Your Wig
14. Exodus-Bonded by Blood
15. Offenders-Endless Struggle
16. Various Artists-Skate Rock III
17. Gism-Gism
18. The Dicks-These People
19. DOA-Let's Wreck the Party
20. Various Artists-Peace

Top 10 Singles

1. Minor Threat-Salad Days
2. Gang Green-Alcohol
3. Raw Power-Wop Hour
4. Dr. Know-Burn
5. Necros-Tangled Up
6. The Edge-Alternative Allston
7. Scared Straight-Born to Be Wild
8. Anti Nowhere League-Out on the Wasteland
9. Crude SS-Who'll Survive
10. Stupids-Violent Nun

Top 10 Tapes

1. Blast!-Demo
2. Embrace-Demo
3. Dag Nasty-Demo
4. Cro-Mags-Age of Quarrel
5. Murphy's Law-Demo
6. Verbal Assault-The Masses
7. Psycho-Zany Adventures
8. Scream-Chokeword
9. Outpatients-Committed
10. Leeway-Enforcer

FANZINES

BRAVE EAR# 2 One of SF's best just keeps getting better and developing into a magazine on the level of Matter. Excellent. Interviews with the Minutemen, Meat Puppets, Cocteau Twins and more. (2.00 ppd/PO Box 3877 Berkeley, CA 94703)

LOVE SEAT# 1 Oh boy, yet another handwritten, poorly laid out job. Yes, I can appreciate the effort of putting out a 'zine, but efforts like this accomplish nothing. (1.00 ppd/211-53rd, Des Moines, Iowa 50312)

FREAKISH THOUGHTS# 3 Quite a good new CT. 'zine with loads of good picture, writing, lay-out et al. Interviews with Dag Nasty, 7-Seconds Cancerous Growth et al. (353 Capitol Ave. Apt C-3, Hartford, CT 06106)

SUBURBAN VOICE# 18 Hot issue from AL (that's the monthly hi, Al) featuring some excellent writing, great pictures, superb lay-out. A very thought provoking "State of the Scene" editorial as well. Interviews with C.O.C., the Freeze, Doggy Style and Toxic Reasons. (1.50 ppd/56 Lewis Rd. Swampscott, MA 01907)

METAL MANIA# 15 Quite a potent open minded metal 'zine. All the works and interviews with Judas Priest, Suicidals, Ramones, Uli, Possessed, COC and more (2.00 ppd/4340 20th St. San Francisco, CA 94114)

FORCED EXPOSURE# 9 My favorite 'zine full of nice people talking nicely about other people. The usual bunch of disturbed friends of Jimmy Johnson rapping about sex, masturbation, violence nausea, and furthermore regardless of whatever feelings 'ole Mr. Johnson may feel toward Lydia Lunch, I don't think anyone particularly cares about 'em. (719 Washington St. Apt. # 172, Newtonville MA 02160)

INK DISEASE# 10 Great as usual with all the usually amazing pictures, interviews, lay outs, ect. Interviews with SNFU, Agnostic, Ian MacKaye, Dead Milkmen. America's best 'zine for sure. (2.00 ppd/4563 Marmion Way, Los Angeles, CA 90065)



ANOTHER ADVENTURE WITH: DENNIS THE REAPER!

TODAY DENNIS DESTROYS
MR. WILSON'S DAISIES, &
THEN STEALS MR.
WILSON'S AFTERLIFE!
THAT CRAZY DEVIL!!



SCAB BREATH# 3 Yet another issue chock full of Charlie's opinion. **SB** is developing into a pretty cool 'zine. Check it out. Interviews with GG Allin, Dr. Know and Sacrilege. (1.50 ppd/PO Box 623 Kendall Sq., Cambridge, MA 02142)

Guilty Face# 1 A cool little English 'zine that has a wide variety of bands. Interviews with Septic Death, The Three Johns, Onslaught and Ter-veet Kadet. (2.00 ppd/Flat 4, Acacia 1 Bett Rd., Handsworth Wood, Birmingham, B20 1NS)

JERSEY BEAT# 25 A good fourth anniversary issue from this tremendously diverse 'zine. Totally worthwhile. (1.50 ppd/418 Gregory Ave., Weehawken, NJ 07087)

SKATE DEPRESSION# 1 Exceedingly well laid out, but content-wise lacks a lot. Angst interview. (1.00 ppd/909 Upton Ave., Springfield, MI 49015)

NOT POLITICALLY CORRECT# 3 A killer metal/punk 'zine with loads and loads of good stuff. Well put together and written. Interviews with Raw Power, Beyond Possession, Final Warning and more. (1.00 ppd/6090 Malloy Ave. Ferndale, Washington 98248)

ACRID# 1 An excellent first issue with loads of superb photos, interviews and all the works. Superb, get it! Interviews with 7Seconds, Doggy Style Love Canal and Ill Repute. (1.50 ppd/18782 Peppertree, Villa Park, CA 92667)

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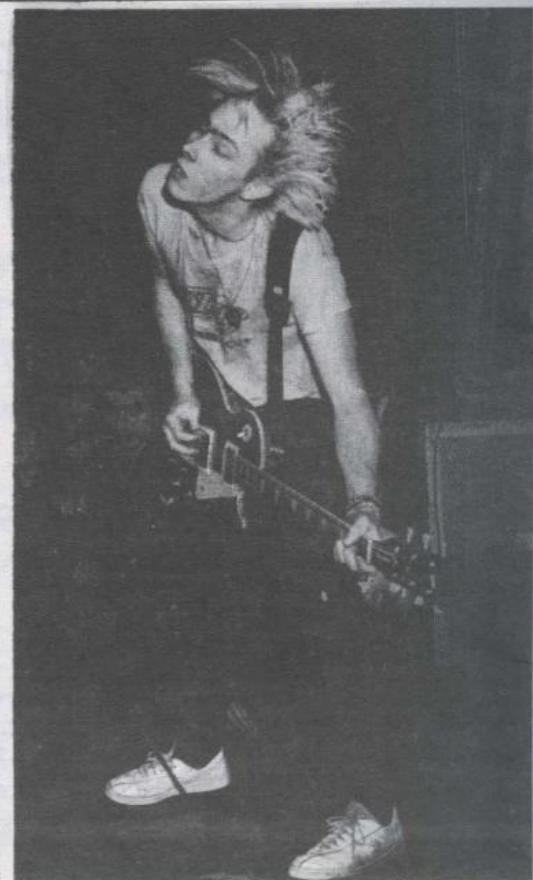
DAG NASTY



PHOTOS: CINDY M.



Dave-But you can thrash to us.
 xXx-But you guys aren't emo or anything?
 Brian-First of all, emo doesn't exist, that's a joke from Thrasher. There's no such thing as emo-core, people do not weep at the shows so how can we be something that doesn't exist?
 xXx-Listening to the band's first tape, it seems that there's a wide variety of influences, I heard some Husker, Damned, Minor Threat...
 Brian-As of yet but not by any stretch of the imagination, I've written all the songs. The Damned are my favorite band, what can I do. I was in Minor Threat, sue me. I don't own a Husker Du record but people have made that comparison and I think that's innocent as well. I have a big complex about our stuff sounding like nothing that's ever been done before. I have a problem with bands whose chord progressions are so tired and they're simply playing cover songs with different lyrics. We're certainly not like that.



An Interview With:
 Brian: Guitar

Dave: Vocals
 Roger: Bass
 Colin: Drums

 xXx-So what makes Dag Nasty differ from what is the current typical "DC Sound"?

Brian-We play faster music than most of those other bands. It's not done as a calculated plan, but we honestly feel that a song shouldn't be discounted because of its speed.

Colin-We like what we're playing and it just seems that most DC band like playing slower than us.
 Roger-But we still have some slower songs.

Dave-And the fast songs we play aren't generic thrash by any stretch of the imagination. They're fast and they're well done.
 Brian-Thrash is an evil word.

xXx-Both Dave and Brian have been in two very prominent bands. What have you both learned?
 Brian-I don't think Minor Threat was a lesson and infact was more of an exercise. I was in more of a teaching role, so I don't know what I learned. Honestly though, my values, thoughts and beliefs have not changed significantly since Minor Threat and that carries over to this. It's unavoidable really.

Dave-DYS was a much different band than this so there are certainly things I wouldn't do in Dag Nasty that I did in DYS...

Roger-Laaateniight!!!!

Dave-It's not the correct time, place or music. Pretty much, it's the same thing that Brian said. The values I had in the beginning are still there. I've had them since the beginning and they'll stay with me for my whole life. If I learned anything from DYS it was to not go for the gold.

Brian-Also from doing these other bands we've learned to have fun, driving around and playing. I want to do that.

xXx-What happened to Shaun?

Roger-He wasn't working out.

Colin-He simply wasn't working out. He didn't put the effort into the band that we wanted to.

Roger-It was his first band and as we improved, he simply didn't. He totally failed to progress.

Brian-Also, another problem was that I think my job is to write good music and not to write good lyrics. I can't expect someone to amplify my views. I also don't think you can get any honesty out of regurgitating what you've been told. It's hard on us since he is a good friend. There were no personal problems. Then, by the stroke of God we happened upon someone who not only looked like us but could sing as well.

xXx-What do you think Dave could bring to the band?

Roger-A direction.

Brian-Boston punk girls.

Colin-We learned how to dance...Dave's bringing his penguin dance to DC.

Brian-We were three fourths of what we wanted to be and now, we're a whole.

Colin-Three years ago, DC and Boston had many of the same ideas and Dave has pretty much the same ideas as us. I'd like to make it clear that he didn't move to DC to join us. He had moved there before.

Dave-I'm on contract.

xXx-Three hundred a week?

Dave-Three fifty.

Brian-Three thousand!

xXx-Lyrically, what's the viewpoint? Songs like "Circles" and "Never Go Back" seem particularly retrospective.

Brian-Definitely. I don't think that anyone's that been punk rock for three minutes cannot be heard to exclaim that the people who have been punk rock for one and a half have ruined everything. That's a ludicrous statement, but it is true that a lot of the honesty and sincerity have been siphoned away by an army of people who didn't seem to survive too well so they took the initiative to dive into the sewers of the punk rock world. It's hard to explain since I don't honestly think that there's a unifying goal every punk with a clear conscious should have. I'm so wary of trying to say that we're trying to change the world. Dave-We also have a lot of lyrics that are pretty personal but a lot of different kids can identify with whether they be new punks or old.



xXx-What's up with the album?

Colin-We're going in and recording all the songs that were on our first demo and a few newer ones that Dave has written. It should be out in early May on Dischord.

xXx-What's up in the future for Dag Nasty?

Brian-A tour. The purpose of getting the album out in such a hurry is because we want to take the show on the road because that's where the fun is.

Dave-We've been getting phenomenal responses from people and we think an album could double or triple that.

xXx-Anything to close off with?

Brian-We rock!

Roger-We're going to rock the house down.

Brian-Straight edge yes, vegetarian no, though Colin is a vegetarian and we don't skate.

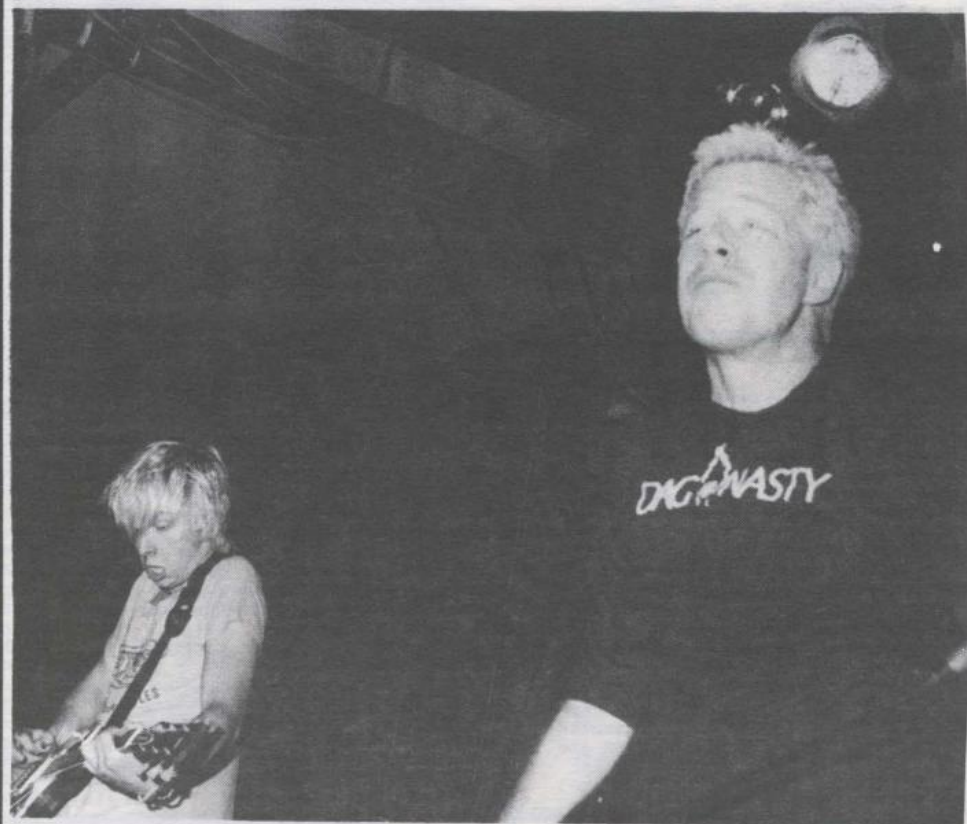
xXx-What about heavy metal?

Brian-Brian is violently opposed to playing heavy metal though listening to heavy metal is OK. I think the crossover is a bastardization.

Dave-I also want people to know that the vocals aren't as "heavy".

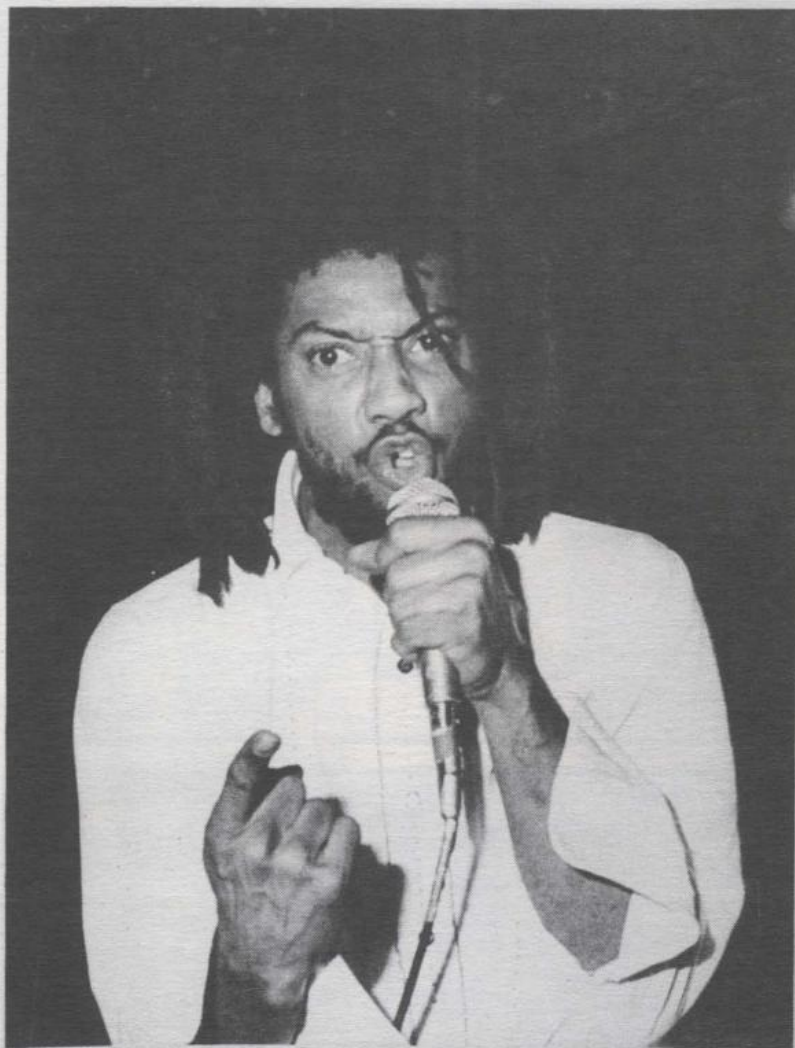
Brian-Like old DYS without the vision of "Laaaaateniight!"

xXx-Sounds good.



BAD BRAINS

PHOTOS: CINDY M.



An interview with:
Joseph I: Vocals

xXx-What brings the Bad Brains back together?

Joseph-I think the main reason that we got back together was that we started missing the fire of being together and being on stage.

xXx-Do you think that through your other bands such as HR and Zion Train, you've been able to work out your other musical interests?

Joseph-Yeah, definitely. We have a record company down in DC called Olive Tree Records which is located in Georgetown. Right now, we have two releases; HR and the Psychotics. He have about four more coming out shortly and basically, that was the intention of forming these other bands, HR and Zion Train. It was to have another means of expressing yourself and not having, as so many bands have to be exploited or ignorantly limited themselves to their own music.

xXx-Do you think that through these other bands, a stronger whole can be achieved?

Joseph-It's a unity, you know. So many musicians and so many lessons that I've recieved from the past. What do I do now? You can say that you're either going to keep that knowledge for yourself or you can share it with the next bretheren. The next bretheren has to get his whole thing going.

xXx-So it's basically a growth.

Joseph-Yeah.

xXx-Why do you think that the Bad Brains are able to hook into both a reggae audience and a hardcore audience?

Joseph-All praises to the father Jah, ultimately it's him. I honestly don't know what he's thinking. I can give you my own half assed interperatation.
xXx-OK.

Joseph-It has a lot to do with the image we have as Rastas with dreadlocks. Some people come to see us on that level and have absolutely no idea that we play rock n roll. There are also people who hear our records and have no idea that we are Rastas. It has a lot to do with being able to share a certain vibe with a group. Other groups do it too. When everyone has the same objective and goal, the essence of the music gets polished. What you do is you go out and play and you can have good works and pain. If you have good works only, you don't understand goodness and pain. Also, your good works mean nothing. If I and I have this manifestation, I think that a lot of people will be more open. A lot of people's minds are more open today and simply have a lot more intelligence than the youths in the sixties and seventies. I'm not saying that they were dumb or uneducated then, but history seems to be the cause of a lot and this generation has learned a lot from history.

xXx-Maybe, they're looking for more than just rock n roll.

Joseph-I think that they're looking for rock n roll, but a clean rock n roll. A just rock n roll. They want something that's justified. They want sincerity and something that's for real. That's what made me like the Sex Pistols. I was a youth out of the suburbs, pre-med and I had failed every year and a friend of mine said "yo, listen to this."

xXx-And you can see that reflected in a lot of the early DC bands as well as bands like SSD. Do you think that in a way, bands that have a sense of justice are much more vital?

Joseph-I definitely see the mentality growing. To take it out of a musical context, I find something like Europe very interesting where they have thousands of people supporting freedom fighting, politics and like that. I think it's gotten a lot more political.

xXx-How so?

Joseph-Now they're singing "Born in the USA" or "Living in America." This is very, very interesting. Not only does your music have to be good, but your philosophy has to be good as well and it all has to be in tune. I definitely can confirm your statement on the youths and the music. I'm glad this is all happening. I tend to be humanistic in my writings and in the band's music I try to have a sense of putting all Babylonian, materialistic and negative thinking aside and dealing with one particular spirit which I and I call the Jah spirit.

xXx-Do you think it's important for a band to maintain a certain spiritual sense. I say yes, if they have a particular spirit or feeling when they start off as a band. They get onstage and you can feel it. The music is hot and you can see that inside of them, they are saying "this is something that I believe in and it is something that is real to me." Later on down the line they get famous and popular and make the mistake of not disciplining their lifestyles. The disciplining of one's lifestyle is something that you have to do. It's a very sensitive thing being in the eyes of the public being someone who

a lot of youths look up to in admiration. These things are extremely important to the youths. Initially, as they begin, they are important to the bands as well. As time goes by, they begin to take things for granted. There's a time in between the beginning and that point where they have to discipline their life styles to lead a life that's humble and plain. If you don't do that and get caught up in the rat race, you'll get up on the stage and it just won't be the same. That spirit must be maintained but it will not be if they lose grip of that lifestyle. Once you change the lifestyle, you change. What you originally thought made you so strong has to be maintained or you will lose that initial strength.

xXx-Which explains why the Bad Brains and their reformation isn't a revival trip.

Joseph-Exactly.

xXx-What's up with the new album.

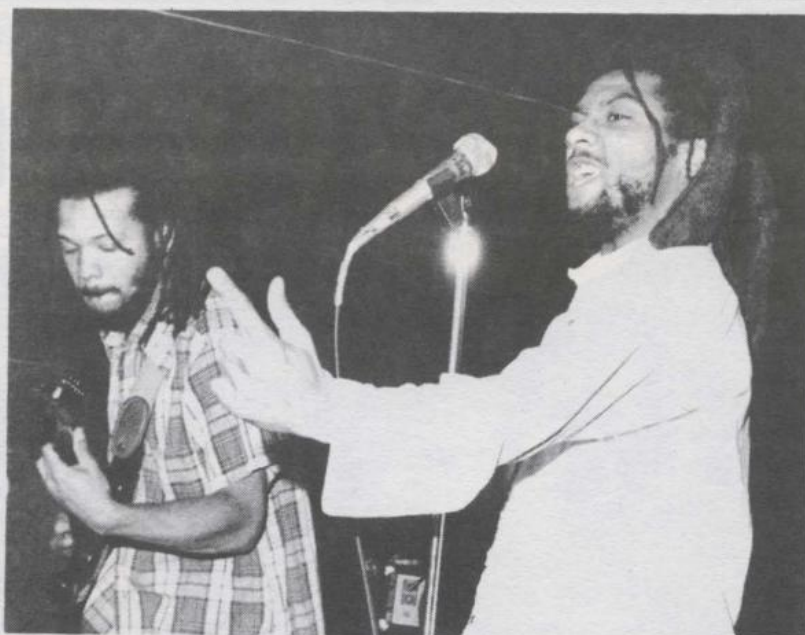
Joseph-What we have to do now is to go and record the songs but at this point, we really don't know who is going to release it. We played at the Ritz last night and there were a whole bunch of record company people there. We're not going to do anything in a rush.

xXx-I had heard maybe a major.

Joseph-There are a number of majors that have been discussed. Warner Brothers, MCA...It's a lot of responsibility.

xXx-If you guys were approached by a major, would you want total control of what you're doing?

Joseph-Of course. Not only would we want our total control but we would also want to have our own label that they'd be willing to distribute and that they would be willing to



put up the money for. When they can offer that, we'll be ready to talk. Until then, they can eat their hearts out.

xXx-Anything to close up with?

Joseph-I'd like to stress the importance of independence to the youths. They can survive without kissing ass. There's a lot of ass kissing going on and I honestly think that the music

industry of America is full of shit and I think a lot of the producers are going to be surprised as a lot of the youths are getting their shit together and are going to make music that'll wipe a lot of their shit off the charts. I'm working hard for them and for that day.



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the Dickies



Photo-Lisa Putiguano

An interview with:

Leonard: Vocals

Stan Lee: Guitar

xXx-What's kept the Dickies together so long?

Stan-The need for hamburgers...

Leonard-Quick money...

Stan-Videotape...

Leonard-Fear of the world at large.

Stan-And also stuff like meeting soap opera stars.

xXx-Which ones?

Stan-I met Hillary from "All My Children". I was stoked too, I thought I was going to have a date with her. I might see her Friday which would be kind of groovy. She plays the girl next door type but real life's another story.

Leonard-Stan's a real groupie, he would have given thought to her had she been a nice, normal girl...

Stan-But she's on my favorite show. There's a difference.

Leonard-Now it's his favorite show.

xXx-Dickies being such a long lived band...

Stan-Survivors.

Leonard-Has been.

xXx-A lot of people would say that you guys are among the first bands to play "speed rock".

Stan-One of the first?

Leonard-I've never really identified with the speed rock monicker. We always thought we were a punk band and we were part of the first generations of punk bands that sprung up all over this great big wonderful land of ours after the Damned and the Ramones damage had been felt. In that sense I guess you could say we were the first speed rocker band but I really think that what you're saying is more attributable to the cheesy production of our first album and the fact that we play at a fast tempo. Our tempos aren't anything near the velocity of your average hardcore type band.

xXx-What would you say being a punk band means to you guys?

Leonard-As far as a classical definition of the term, I would say it's an implied velocity as opposed to an actual velocity. The Ramones have the wall of Marshall sound that is much more of an implied speed than 1, 2, 3, yeow! What else about punk rock? It's monotone and the point of view is very tongue in cheek stupid or actually honestly stupid depending on the point of view.

Stan-It's very egg-citing!

xXx-Our first release was through A&M who released us in the US and England. Once the money started to run low and the option period was coming up, they were just about ready to pull us off the label since we weren't happening as big as they wanted us to and then, we released the "Bannana Splits" single. That went top ten in England, pushed the album back into the top twenty and they decided to pick us up for another option. We did the "Dawn of" thing, got the critical acclaim which was just so desperately important for us over there it didn't sell as well as they wanted it to, so they wanted to dump us in America since the American side of A&M weren't too hot on us...They didn't work with the band or in any way try to develop us. You've got to remember that at that time, the closest thing the people at A&M America were associated with punk wise were the Police or Linda Ronstadt. The fashion end of it was breaking a lot more heavily than the raunchy end of it so they were ready to drop us over here while in England they had wanted to do a third option but at that time we had broken with our manager, so that ended that.

xXx-So tell me, what makes a Dickies' song?
 Leonard-A verse, a chorus and a B part, sometimes an intro and sometimes an outro.
 Stan-And sometimes a chorus with no B part but always an intro.
 xXx-Beyond that.
 Leonard-A deadline.
 Stan-Something stupid to write about.
 Leonard-If all of a sudden we have to get a tape out to get a record deal or we have a record deal. We approach it very practically. We don't really have a lot of inspirations but once we decide to actually sit down and write a song things come from a variety of "to hand" sources. Mostly TV though. There's a lot of TV in our stuff, "Bannan Splits," "Gigantor", Trisha Toyota"...All that stuff is very TV oriented.
 xXx-What have you guys been writing about recently?
 Leonard-TV.
 Stan-Girls with crossed eyes and big tits.
 Leonard-Physical deformities.
 Stan-Homoism.
 Leonard-Homosexuality.
 Stan-Monsters.
 Leonard-Historical biographies. We've got a song called "the Saga of Jim Bowie" which is about a figure from American history and another one called "Calligula" which is about Malcolm McDowell...What else?
 Stan-We've got a song about wrestling.
 xXx-What's it called?
 Leonard-"Pipermania".
 xXx-When's the new record coming out?
 Stan-It's got to be recorded first. We're in the process of tightening up our stuff now wanting to record it when we get back to California.

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Leonard-Of course we've got to write the songs first.
 Stan-Most of them are done though.
 Leonard-Let's narrow the schedule down. As soon as we think of the songs to write, we'll write them, record them and put them on a record which will come out. We're talking about Spring.
 xXx-And what else is up in the future of the Dickies?
 Leonard-We're working on getting the bugs out of the arrangements and

about half the record's in the can... Should we give him a scoop on the title?
 Stan-Scoop 'em.
 Leonard-"The Dickies' Second Coming."
 xXx-Anything to close up with?
 Stan-Hillary Wilson, if you read this interview, look me up!
 Leonard-Absolutely none of the proceeds from tonight's show will go to Ethiopia. They'll all go to us. We're going to buy a lot of Twinkies...
 Stan-Watch a lot of television.
 Leonard-And get fat as the world starves.

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motorhead



An Interview With:
Lemmy: Bass/Vocals
Phil: Guitar

xXx-Do you think that the music Motorhead has been doing has become more accepted and come more into vogue? Lemmy-Not in this country. In England it is because we made it so but it really wasn't before. The same goes for any kind of music that's near the edge. It's normal because you've heard it before, but that doesn't make it any more acceptable. All it means is that you're used to it.
xXx-True, but it seems that a lot of bands such as Metallica are doing what Motorhead has been doing for quite some time. Some of them have even been signed by majors.
Lemmy-Major labels are about the last thing you should worry about. It isn't the criteria. You should be worrying about what direction that you're headed in. With Metallica, it's interesting that they've reached a certain spot and now don't exactly

know which way to go. I haven't seen them in about a year, but the last time I saw them I thought they were playing naughty boy which is something that they're very good at. I hope they find a way to go.
xXx-Yeah, the new album should have more of a "punk" sound to it.
Lemmy-That's what we were about anyway and they've modelled themselves after us. In fact, Lars Ulrich was president of our West Coast fan club. Punk was where we came from anyway. We have more to do with punk than heavy metal anyway... always did.
xXx-Yeah, it seems that a good percentage of your audience has always been a punk one.
Lemmy-There's been a crossover. We have long hair so the long hair types can feel safe and come and see us. There have always been a few mohicans at our shows and it's good to be able to get the two crowds together and talking to each other.

xXx-Do you think that each form of music can benefit from each other and take different elements and combine them into different forms?
Lemmy-Of course. If you didn't see any pictures of the bands and only heard them, you couldn't tell half the bands apart anyway. We were in the punk rack for a year until they saw a picture of us with long hair. Then, we were put in the heavy metal rack. It's the same music...It didn't change, only the rack did.
xXx-Do you think that labels get in the way or in a way restrict a band?
Lemmy-No, people's hair restricts a band. People like to be with their own exclusive gang. They also like to discover a band and think of that band as their own in an underground way. It's a total clique thing you know. That's nice up to a point, but it restricts what you do. Why should you just stay at home?
xXx-It makes things a lot safer.
Lemmy-Not really, it just means that there's more people who are going to come up and kill you. If you have that

small exclusive thing, people are going to have to find out about you or you're going to stay small and exclusive.

xXx-Yeah, I think that a group would feel much safer with something they're used to.

Lemmy-What do you want to stay safe for anyway? Safety sucks. Playing safe that is. Being safe is good, but you shouldn't have to go out there and fight for it.

xXx-What do you think of the current crop of speed/death/black metal bands? Lemmy-I only listen to the classics and honestly don't listen to much new stuff. I don't have a big record collection. When I go to see a band I mostly go to hang out and be social which is mostly just a left-over from my hippie beginnings. I started with a leather jacket and a duck tail, that's where I come from. I saw everybody when they were great and I'm

xXx-It seems that there are a lot of very one dimensional bands that thrive on speed.

Lemmy-We tend to get faster but it also gets slicker. The punk thing is basically where we're coming from and if you slow a lot of punk down, it's basically heavy metal. I bet you like the Clash.

xXx-Oh yeah.

Lemmy-I knew you did. It's because they shout. A lot of the English punk bands like us...I know Discharge and GBH do. So do that mohican band...

xXx-The Exploited.

Lemmy-Yeah, the Exploited. They're a lot like the Clash in the way that

they burned themselves out rather quickly. They seemed to be too up against people. You can't do that, you've got to live and work with people.

Lemmy-Definitely. I like all kinds of music. I like Abba because I like singles because that's what I listened to. I like the MC5, the Sex Pistols, Jerry Lee Lewis. I like Joni Mitchell too, she's got a great voice. Whatever it is that you like, there shouldn't have to be a reason for you liking it. Too many people harbor their real likes and dislikes.

xXx-Why do you think so?

Lemmy-Because the band or the gang or whatever group of people wouldn't like it.

xXx-So it's either that band has long hair or that band has no hair.

Lemmy-Or his trousers are too tight... all that spandex thing is very strange. I don't know how you could breath in that crap.

xXx-What do you think pretty much keeps Motorhead going onward.

Lemmy-One of the things that's kept us going in the past few years have been the constant member changes. I think this is the best line-up we've ever had. We just like doing this and the faster it is, the better it often is. Why do people race? Obviously they want to be the first over the line. That's what we want.

xXx-Do you think that the different outlooks of the members of the band have kept the band going?

Lemmy-No. A different outlook is secondary from wanting to be in this

band. When someone starts developing a different outlook, maybe it's time for them to move on. If you don't love it, you can't stay with a band like this. It's simply too extreme. I'd like to get people listening to something real rather than Survivor and Foreigner. You can almost see the seal of good house keeping on those folks. Push the hair back and you see the seal.

xXx-It seems that metal itself is getting a bit more honest with itself.

Lemmy-There's a lot more good bands. Unfortunately a lot of the really good bands never come over here. What you get are bands like Def Leopard who write catchy little pop songs. They're a pop group. They don't have anything to do with heavy metal at all.

xXx-Honestly, you guys remind me of ZZ Top.

Lemmy-Or Chuck Berry. If you gave him a Marshall stack, this is what he'd sound like.

xXx-What has Motorhead been up to?

Phil-We spent a lot of the year trying to negotiate a new record contract. We also did two ten year anniversary gigs at the Hammersmith in June and now we're over here and hopefully, we're going to be recording a new album after Christmas.

xXx-And when is that going to be out?

Phil-April at the latest.

xXx-What's up in the future of Motorhead?

Phil-Just to keep touring, putting out albums and hoping people like what we're doing.

xXx-Anything to close up with?

Lemmy-Hello everybody in alternative America, we're back...tough luck.

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SLAP SHOT

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An Interview With:
Choke: Vocals
Jon Anastas: Bass
Steve Risteen: Guitar
Mark McKaye: Drums

xXx-What would bring two people who swore they'd never be in a punk rock band, back to being in a band like Slapshot?

Choke-With your last band, you figure that you've been doing something for so long that you'll never be able to get it back together. Also you've been writing songs and lyrics which is all you've ever done since high school and then, you'll meet up with the right people and it'll click.

Jon-The only reason that you'll say that is because a band is so much work and so much pain. You get so down on music that you'll never do it again.

Choke-But of course you don't always think of things like that and you'll want to do something again.

Mark-And as far as me and Steve, we've been involved with things for a long time and we got to talking. I asked Steve to join a band I was in and that didn't work out so we hooked up with these two guys.

Jon-And our management companies talked to them and we worked things out.

xXx-So there's a lot of ideas flying around.

Jon-But that's what makes a great band. If we all listened to one thing I think our music would be very boring.

Choke-That's what makes a lot of bands very single faceted. You'll have four really young people who just want to play thrash and that certainly isn't us. We don't force ourselves to be diversified but we are also four diverse

individuals.

xXx-How would describe your music?
Choke-A Boston sound. You can hear a DC band or a New York band or an LA band and hear a certain sound.

Mark-Boston hasn't had a good band in

a while.
Choke-There haven't been many good bands in a while period. I think that's a reason why so many mediocre bands have become so popular.

xXx-What do you think brought on that stagnancy?

Choke-People going on to different things and when a lot of the original bands broke up, there was no one there to pick up the slack.

Jon-As I see it, the bands went two ways. Either they stayed the same and just got to suck or they progressed out

xXx-How would Slapshot avoid being classified as a band associated with the positive youth explosion that's happening these days?

Jon-We aren't a youth band. Although I'm no expert on many of those bands, the few I've heard offer me nothing musically. Sure, there's a lot of heart and a lot of soul but there hasn't been a lot of originality.

Choke-They came in during the void and the void had nothing for them to listen to but shit. Unfortunately, that's when they formed their attitudes and tastes. Maybe if they had heard Black Flag and SSD a long time ago, I ink things would be a bit different. With Negative FX, I can say we were one of the most typical...

Mark-It was the music of the times. It was thrash before thrash was a formula. Jon-But I don't think it's right that they're playing music of those times now.

Mark-But it still applies. It's just their interpretation of hardcore. Choke-In fact you were playing hardcore when you were that age.

Jon-True. And I had a lot of fun and wouldn't have done it any differently, but times aren't the same.

xXx-One thing I've noticed about Slapshot is that they have a very physical presentation.

Jon-No, we're milquetoast...As far as where I'm coming from and as far as the bands that I've always liked, it's always been the bands that deliver the whole package. The music was threatening to stand by itself and the show was threatening enough to stand by itself.

of the hardcore vein and left a huge void which no one came to fill.

xXx-Do you think that there are new bands who are becoming both exciting and original?

Mark-There's been such a void for a long time that there's got to be some new bands. It's a natural progression with a whole new crew of kids.

Jon-Still, a lot of it is formula.

Mark-But a lot of the kids want it, are going for it, and are really putting their hearts into it which to me is just as important as how they sound. I think that what's coming out of their heads is just as important as what's coming out of their guitars.

Choke-Definitely. Look at that band Crippled Youth. Regardless of the fact that they're thrash in the most typical sense, they've got a sound, an attitude and are getting out there and playing which is more than I can say for a lot of idiots in this town. Also, if there's nothing good coming out of their heads, there's never going to be anything good coming out of their guitars. xXx-So you think that your music must have a sense of goodness or validity. Choke-It's got heart, personality and guts.

Mark-And the best part is that it's coming from all of us.

Choke-It may be brash and outspoken. You may love us or hate us but you'll get a reaction.

Jon-You'll leave with something. It maybe love and it maybe hate, but you'll leave with something.

Choke-They were threatening. The bands I liked were the Bad Brains or Black Flag when Dez was playing guitar, Chuck was playing bass and Henry was singing and they were five guys all going for it.

Jon-Or the Misfits. They were all so big and all moving around. With us, there always somebody moving around.

Choke-They'll either get the message or get hit in the head.

Mark-With our hands or a stick!!!

xXx-How do you justify that?

Choke-Why does a man climb a mountain? It's there. Why does a man hit a punk rocker?..What's the difference if they get hit on the dancefloor or on stage. I'm going to whack them if they get too close.

Jon-Also, Steve and I have a lot of nice equipment which we don't want to see ruined. Also, we're moving around and we don't want to have to worry about who are these people in the way.

Steve-Look at those kids who hang around on stage for the whole song.

Choke-That just makes you want to beat the shit out of them. I don't mind people up there as long as they just do a dive, sing a couple of lyrics and leave that's great, but you have to draw the line. If someone fucks with us or our equipment, they're going to get their head busted in.

Steve-If someone stands in my spot when we're playing, I'm going to kick them and jump on them. We move all over the place on the stage and there is no place for anyone to be up there.





Mark-In all the shows we've played I've never hit anyone.
Jon-Shut up, you're the drummer.
xXx-Let's talk about some of the songs.
"Chip on my Shoulder"
Choke-It's about going to a place and people wanting you to buy for them or people taking offense because you're straight edge. They tell you that you've got a problem, I don't think so.

"Enforcer"
Choke-It's about that one guy who doesn't thrash a whole lot or doesn't speak out a lot, but you know he's there.
"Killing Frost"
Jon-The good old days. People who have gone out of your life for no reason. Our songs are about people so I guess you can say there's a lot of personal politics in the songs we write.

xXx-Anything to close up with?
Steve-I'm Steve and I play guitar.
Choke-He's a very violent individual. Jon-He's small and skinny, but don't fuck with him. I've seen him snap on some people in a big way.
Choke-He's just a bit unstable.
Mark-It's time to bring back a little Boston pride and give the city a band they can respect.

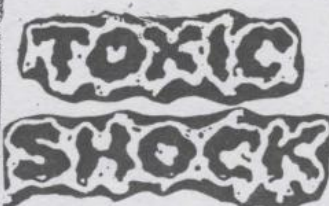


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LIVE



Crippled Youth Photo Chris Carilli

RASZEBRAE, YOUTH OF TODAY, PSYCHO, CRIPPLED YOUTH, CANCEROUS GROWTH (The Anthrax, Conn)

Not a bad bill at all. Big thumbs up to Youth of Today who sound like 7 Seconds with more balls and conviction. Comparisons to an early Boston or current NY sound are also relevant. Vocalist Ray Cappo commands the stage while constantly engaging the audience in an enticing fashion. Fellow locals Crippled Youth (comprised of 14-15 year olds) were much better than expect sounding a lot like early DYS...I'd be interested to see what happens when they hit puberty. Decent sets from the Growth and Psycho but far from what they're both capable of. Headliners Raszebrae were certainly a surprise. A sufficiently hard sounding all girl band (they're singer used to answer Ratt's fan mail-way cool in my book) memorable for a cover of Sabbath's "Children of Dust."

PSYCHO, 5 BALLS OF POWER, CANCEROUS GROWTH, THE SCAM (UNH, NH)

A trip up to NH? Sure, it looks nice this time of year. The recently formed Scam opened things up on a grinding note as they played a hard edged sound reminiscent of NA. The Growth followed up on a powerfull note demonstrating the band's growth into being a full three piece with each member singing much better than Mike ever did. Check these guys out, they've finally arrived a fairly original sound. Five Balls, well I guess that means two limp dicks... In their first recent performance as a three piece (minus Mega) Psycho went balls out, playing their most energetic set in quite a while. Sheer intensity for sure, loads of airborne musical frenzy cutting over a bulldozer musical approach. I always thought they were capable of this.

THE CIRCLE JERKS, GANG GREEN, KNIGHT-MARE (The Channel)

They're the AC/DC of the eighties, impeccably well dressed and as energetic as ever. Breaking in new bassist Zander Schloss (Kevin of Repo Man fame) the Jerks blasted through the customary "greatest hits" set with a few stops pulled for new material which fit in perfectly. Gang Green put in the customarily exciting set with loads of energy and killer rock songs. Finally, openers Nightmare kicked things off with a predictable set of thrash metal which showed a bit of soul on a few songs but otherwise needed work.

THE CIRCLE JERKS, HR, BEEFEATER, PMS, SLAPSHOT, VERBAL ASSAULT, STRANGEFL- SH (Lupo's)

Quite the evening and that's an understatement. The Jerks put in their customarily solid set but the openers stole this evening. Following the typical (or should I say mundane) Strangeflesh set, VA pulled out all the stops for an exciting set that showcased newer songs such as "More than Music". These guys are certainly coming into their own and are certainly destined for a great deal of popularity in the near future. Slapshot followed with what could only be described as a literal onslaught of their unique brand of balls out hardcore. Choke seemed as energetic as ever while the band let loose a wall of Marshall jackhammer. Loads of sing alongs as well as a sense of conviction really makes these guys stand out. NY's PMS put in a respectable set of mid-tempo rock and were certainly not what was expected. In a rare out of DC appearance Beefeater put on a decent set that sounded great

for about a half hour but tended to get a bit tedious. Still, power, energy a strong musicianship were apparent. Much the same held true for HR which never let up in terms of energy and musicianship. Strong guitars punctuated a reggae based sound only enhanced by Joseph's vocals. Quite the show and what a way to welcome Christmas.

JESUS AND MARYCHAIN, UZI (The Channel)

Forgot the opening band's name. No, I'm not trying to be nice or anything because they sucked...Uzi. It's been quite a while since I've seen these guy but they sure have come a long way and now feature an abrasive approach much like Sonic Youth. Thalia howls and bellows while the band wails some heavy duty noise. Killer stuff. JMC sucked. That's right, no matter how amazing their records are, these guys are listless and boring. I wish they played the twenty minute set they promised.

STRAW DOGS, EXECUTIONER, THE SCAM (Cambridge YWCA)

OK, I thought I'd never hear the Dogs/FU's doing "Daisy Chain", "Peer Police" or "Unite and Lose" ever again. Straw Dogs rocked hard in a big way with some great new songs and a lot of onstage energy. 'Fuckin' metal gods dude. Executioner seemed at their best with loads of energy and sheer musical abrasion. Glad to see that they're much less pretentious than they've ever been before. The Scam, who seem to have more potential than most bands coming out of New Hampshire these days put in a long, drawn out and somewhat lacking set. Damn shame, they've got a lot going for them.

THE DESCENDENTS, SLAPSHOT, DOGGIE STYLE, PSYCHO (The Rat)

Four good sets from four very different bands made this one heck of an afternoon. Psycho put in a on-key set that showcased a much physically harder sound than usual. They're coming along nicely. Shee-it, Doggie Style kicked some but as vocalist Brad never ceased lunging, throwing himself into the crowd and generally keeping the level of mayhem high as this LA based outfit played the usual faves including "Donut Shop Rock", "Doggie Style" and "Straight". Energetic is an understatement! In their Boston debut Slapshot put in their usual bludgeon with a greater sense of tightness and stronger musicianship apparent. New songs "Back on the Map" and "Killing Frost" seem reminiscent of late SSD with full-on power chords abounding. Is it "Revenge of the Nerds" or the Descendents? Melody, hook and intensity abound although the band seemed a bit tired and didn't play a lot of the newer, pop-oriented songs. Older, more melodic numbers such as "Bikeage" seem to have been rearranged to add a more musically interesting nature with back-ups supplied by none other than Bill Stevenson himself. Quite an afternoon!

HUSKER DU, SOUL ASYLUM (The Paradise)

Noisy, chaotic, and seemingly in control all the way through their set is a good way to describe Husker Du who put in their best Boston show

in quite some time. Older material had much of the usual kick and reworkings such as "Celebrated Summer" kicked butt as well. The newer songs from their forthcoming Warner Brothers album continue on the usual Husker lines emphasizing musical chaos and melody. Vic Bondi's vocals on the encore was a special treat as well. Soul Asylum possess much the same guitar intent as Husker but seem far more unrestrained. Impassioned to say the least.

CHRONIC DISORDER, RESIST, A NUMBER OF THINGS (The Brewery, Raleigh)

OK, get this, Gitter's sitting here in Raleigh, NC and what happens? He gets to see the worst thing Connecticut has to offer. Chronic Disorder remind me of the guys you always hated in High school after they just discovered their first SLF album. Well, you get the idea. On a much better note, ANOT proved to be a decent little unit that certainly has the killer songs (although they could use a bit of work in the presense department). Faves included "Girlfriend", "MTV" and "Moh". Resist, a relatively new Raleigh three piece put in what was pretty great for a second show with a sound resembling a harder GBH/English Dogs sound. Gotta love this town though.

THE BAD BRAINS, PORN SPONGES (Living Room)

The greatest band I've ever seen? Yeah, probably. Blasting wide open with "Pay to Cum", Joseph and crew launched into a careening set of their reggae tinged hardcore that proved these guys a volatile (to say the least) outfit. Aside from the usual crowd pleasers, most of the newer material which proved to be slower and more sheerly musical such as the crowd pleasing "I Against I". Great to see that they're back together for good. Openers, the Porno Sponges managed to piss a lot of "punker than thou" types off (totally cool in my book) with their highly Seeds influenced set. They've come a long way since I've seen them last and are finally realizing their own sound. Man, those Bad Brains...

PSYCHO, CANCEROUS GROWTH (The Rising Sun)

A trip to Montreal...Aw heck, I had nothing better to do this weekend. The Growth went on and kicked some butt with a hot new song entitled "Youth of When" pointing toward an interesting tendency toward interesting structures the band has been demonstrating recently. Thumbs up to Marc for really showing them how to play. Psycho put on one of their better sets with loads of speed, tightness and energy. Seeing Johnny X running in the audience while wailing a solo was quite a surprise...Shit, it's cold up there.



Doggie Style Photo - Bruce Rhodes

TSOL, MARGINAL MAN (9:30 Club, Washington, DC)

By getting there a bit late, I managed to miss about half of Marginal Man's set but what I did catch seemed great as ever with a bit more musicianship apparent but with the band's sense of out and out fun never ceasing. It's been about a year since I last saw TSOL, but the Joe Wood version has really come into its own in terms of tightness, stage presence and musicianship. Newer, slower songs had a real edge but the old, "Superficial Love" material seemed to be dreadfully out of place and nothing more than token crowd pleasers. Otherwise, these guys should rightfully get signed to a major as soon as possible.

CORROSION OF CONFORMITY, SCYTHIAN, DISORDERLY CONDUCT, JONESTOWN REUNION (The Hung Jury, Washington, DC)

Openers, Jonestown Reunion and Disorderly Conduct really didn't do too much for me, possessing dirge and straight thrash approaches respectively. Ex-Malefice folks, Scythian were certainly a surprise with an almost rootsy feeling metal laced approach. Watch for these guys, when they really get their shit together, they could become monsters. And speaking of monsters, Corrosion put in a mighty set kicked off by a painfully (and I mean that in a good way) new song entitled "Crawling" followed up by "Technocracy" and the regular "greatest hits" revue. The newer songs seem to be getting longer and more complex while at the same time speeding up. Still, I'm known to like that sort of thing.

GOVERNMENT ISSUE, SCAB, VICIOUS CIRCLE, STRANGEFLESH, CANCEROUS GROWTH (Lupos)

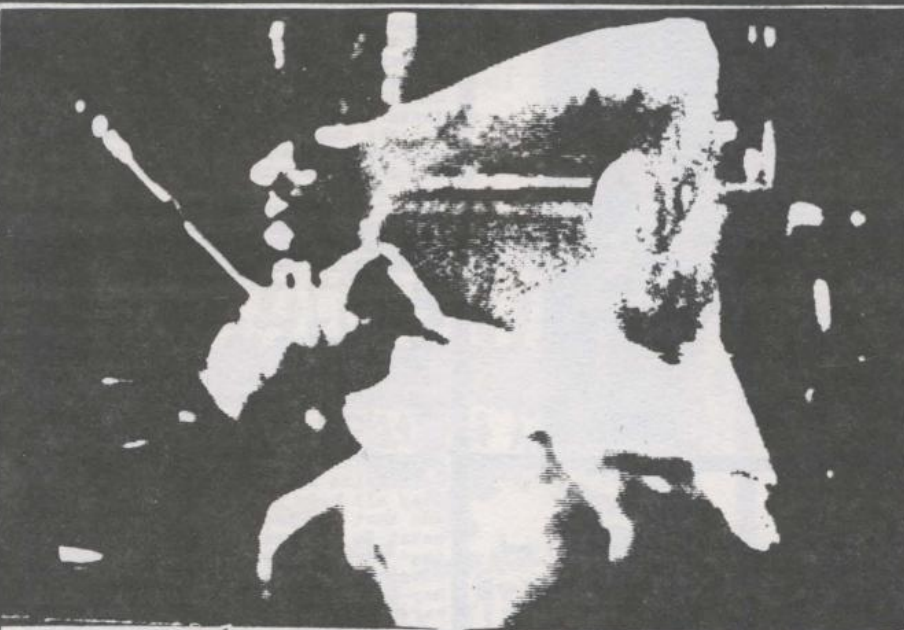
A long wait, that's for damn sure. I'd definitely say almost every opener got my bod ready for sleepy land. The Growth, who seemed the best of the lot put in a decent, though somewhat lacking set... Hey, wouldn't you if you were playing to thirty people with Sid t-shirts. I don't like Strangeflesh... 'nuff said. VC have seen better days, though their cover of Iron Maiden's "Trooper" did have a kick. Scab, well what can you say... on second thought, don't. At last, GI. Playing a set comprised of basically newer material, the long lived DC outfit kicked out all the stops for a set that included faves like "Teenager in a Box", "Notch to My Crotch" and a variety of others. John Stabb is looking more and more like Dave Vanian while dancing about the stage energetic as ever. Heard they're in Boston soon... Can't wait.

SAMHAIN, KIL SLUG (Hannum Hall)

Not a typical show by any stretch of the imagination. Starting with an hour long tape of Gregorian chants the audience seemed lulled into the unfolding madness as the mighty Slug hit the stage. The chaotic dirge wailed away as Larry Lifeless' piercing vocals could be plainly heard over the din, screeching out a set comprised of material from their new LP including "Red Devil" and "Bringing Back the Dead." There are many similarities between the Misfits and Mr. Danzig's current assemblage, Samhain. Nonetheless, there seems to be more intelligence going on in



GI Photo-JJ



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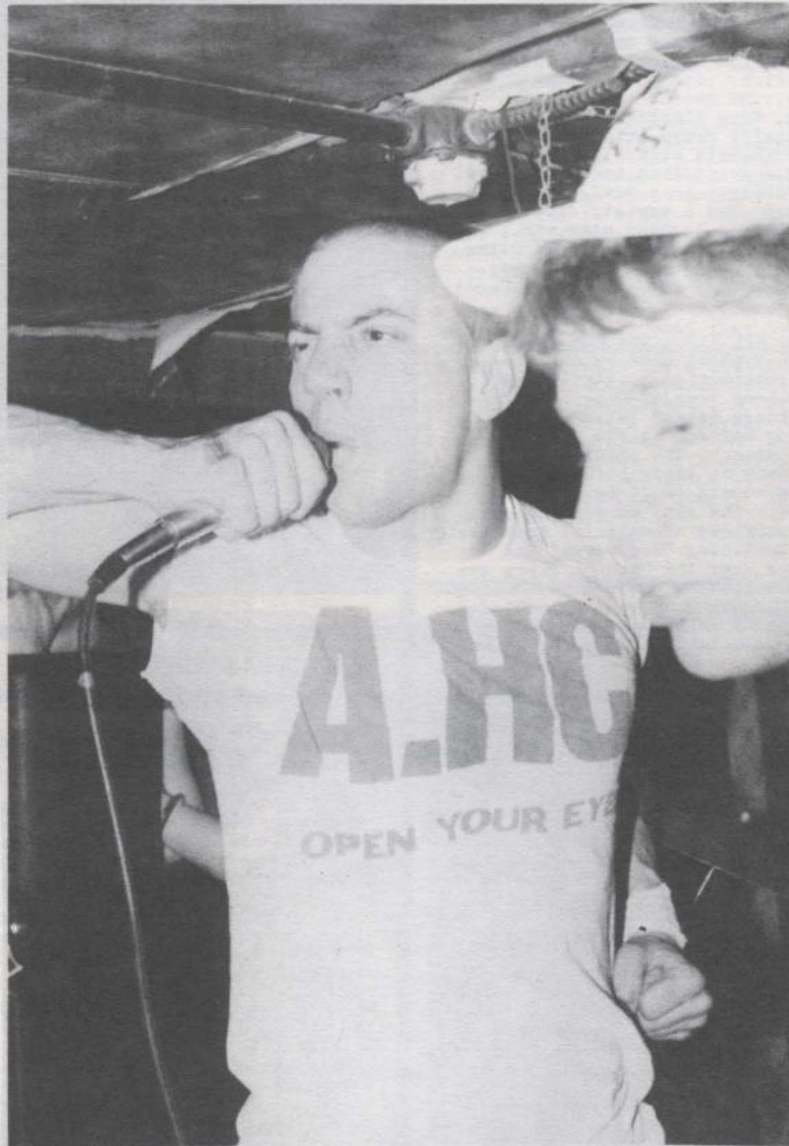
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the latter outfit with Samhain stressing a more discordant onslaught. Bassist Eerie Von looms over the audience while guitarist Damien and drummer, London hammer away, all punctuated by Glenn's ominous vocals which especially came alive during "To Walk the Night", "Initium" and a number of Misfits favorites including "Death Comes Ripping" and "Die, Die My Darling." Although their records have mostly left these ears pretty cold, the live band was certainly a treat in itself.

SLAPSHOT, THE FREEZE, CANCEROUS GROWTH, THE WRECKING CREW (The Rat)

With both C.O.C. and Marginal Man cancelling out, this show still went amazingly well. Opening, Boston's Wrecking Crew put in an amazing first show. The band charges up a potent English Dogs type sound that carefully balances elements of hardcore and metal. Strong bass playing from Keith Bennett and great vocals from Ralph Denunzio pack a memorable punch. Watch out for this bunch. The Growth put in their usual, which these days is sounding pretty great. The Freeze focused on songs from their forthcoming "Rabid Reaction" LP and really got the crowd moving with a set carefully balanced with favorites new and old. With half his face covered in blood, Choke led Slapshot through yet another hot set that featured a number of newer songs with the most memorable being "It's Happening Today", "Moment of Truth" and "Killing Frost." Slapshot are certainly the area's most exciting outfit offering up a mean dose of musical brutality with each show. Not a bad way to spend the afternoon.

YOUTH OF TODAY



PHOTOS: MIKE G.

Ray-It's just more sectionalism. It's just like building a fence and instead of just saying, "OK we're all in the fence," all you're doing is keeping people out.

xXx-OK, how did this band form? John-Graham and Darren and me were in the Young Republicans and Ray was in Reflex and then, Ray and I were in Violent Children which we got sick of. The singer and bass player had different ideas than we did as they wanted a more metal direction.

Ray-We just had different ideas and we always thought that they did so we realized the difference so it was time for a split. Graham was Violent Children's roadie and the day after they broke up, we grabbed him since he had a lot of the same ideas as we did. By that time we had a definite idea of what we wanted to do.

xXx-Do you think it's important for a band of individuals to all have the same beliefs and ideas?

John-I do. I think that a band should definitely have some beliefs and goals. I don't like bands that really don't stand for anything with different members all being into totally different things.

Graham-Bands like that don't hang out with each other or anything like that. John-We're all friends and if we were n't together as a band we'd be together anyways.

Graham-Half of those type of bands are into different things and they go their different ways and only show up for the band. They only get together at practice or at a show.

Ray-And they talk shit about other band members.

John-If you want any sort of unity in the scene around you, first you have to unite as a band.

Graham-Which we do.

xXx-OK, what sort of music do you play?

Ray-Well, we basically grew up listening to New York and early Boston hardcore.

John-Hardcore, not fancy or excessive. Ray-Like the old Boston hardcore that we were always into.

xXx-OK, how is that you folks are pulled to that sort of sound?

John-A lot of bands today think that they all have to be very different and that you have to play heavy metal to be creative. We don't think that there's anything wrong with playing hardcore.

Ray-As long as it's good, powerfull hardcore. A lot of bands always talk about progression when it seems that ll they're doing is regressing. You can always go forward in hardcore.

John-People always think that if you play hardcore you can't grow, but if you think that playing metal is a way to grow, then all that you're doing is coping out. It's completely going straight away from the direction and the goals that the band had in mind in the first place.

xXx-So you think that a "metal" direction is one that is a lot more regimented?

John-Yeah.

An interview with:

Ray: Vocals

John: Guitar

Graham: Bass

xXx-OK, so is it true that you guys are Nazi, straight edge, skin head types?

John-As everybody says...

Ray-We're not Nazis, just everything else.

John-Ray's got a skinhead and we're straight edge.

Ray-But I'm not a skinhead. I shave my head because it's part of a hardcore scene and stays with you and shows other people that you're part of a scene

xXx-Do you think that as a band it's important to remain part of a scene?

Ray-Actually, I think it's important to be part of an international scene. Actually, we're from nowhere.

John-We're mostly from New York, but we usually play in Connecticut.

Ray-There's no point in setting up scene barriers. All it's doing is keeping other people out. I don't go around saying that Connecticut or New York hardcore rules.

John-It's good to support a scene but you don't have to shun away from other places or exclude people.

xXx-Do you see what you guys are about a national scene ideal?

John-Record labels are starting to put out bands from all over the country rather than putting out bands from just their home town. That's really stupid. Dischord for example just does DC bands and won't do anything else even if it fits their style.

Ray-OK, look at SSD's new album. You can turn on the local AOR type rock station and listen to exactly the same type of music. Is that progression? Honestly, that's the exact same shit that's been done for the past twenty five years.

Graham-When originally we thought that they stood for something totally different.

John-It seems as if a lot of their ideas were just totally false.

Ray-We're influenced by a lot of bands but when it comes right down to it, a lot of those bands didn't stand for what we thought they stood for. We stand behind what we say and always will. We made up our minds as far as how we're going to live and I really don't think that's going to change very much.

xXx-OK, so where do you guys see yourselves progressing?

John-Learning new songs.

Ray-We're writing more intricate songs with more transitions and structures than a lot of the stuff we're doing or have done in the past. We're going to record a full album in the future as well. We've only been together a few months and since we all go to college we've had a lot of problems in being a full time band.

xXx-How does that work out?

Ray-I did all the booking for Violent Children so I knew who to contact and we were able to get a lot of shows pretty quickly. We all can play really well and before we went to school we all practiced and played a lot. In fact, the day before we went to school we recorded.

John-And we all go to school in the tri-state area.

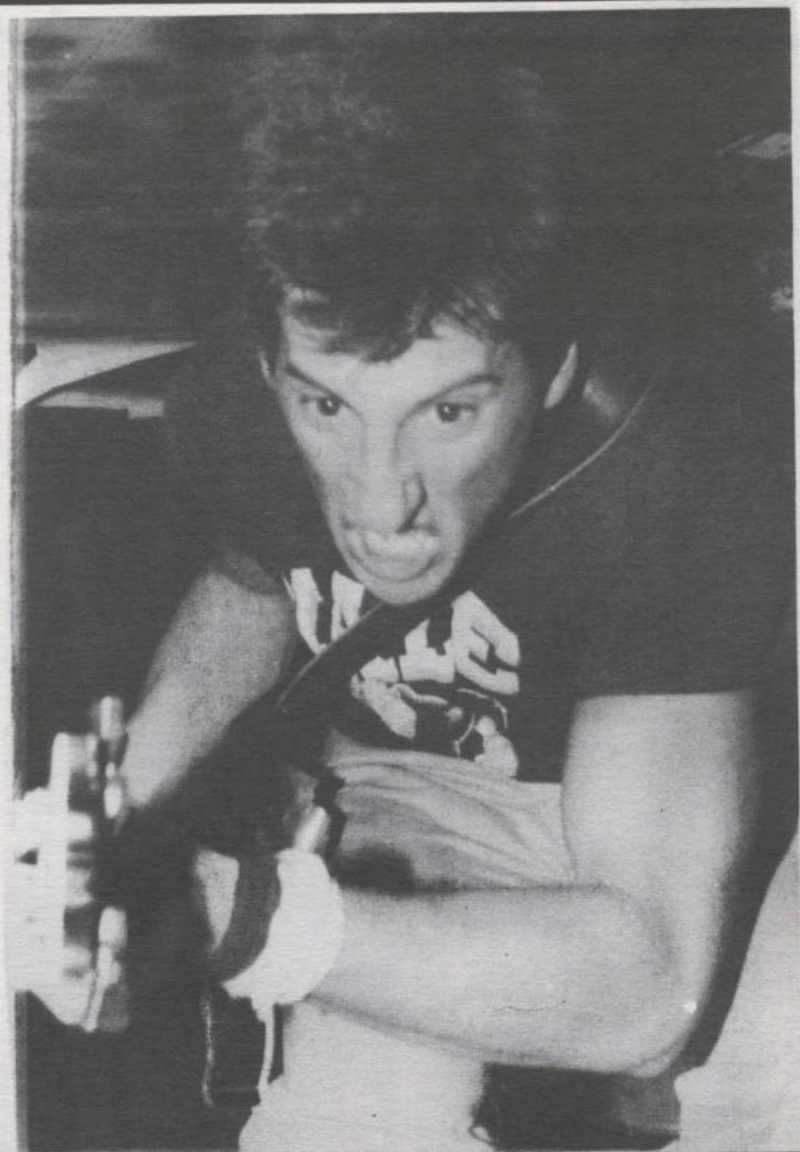
Graham-And Massachusetts.

Ray-What happened was that both John and I had a lot of ideas and we got together one night in Albany and polished up what we wanted to do.

Graham-But even last night, at our first practice in quite some time we were still working on new songs.

John-It's a pain in the ass, but it's definitely worth it.

Ray-We're looking toward next summer when we get a full album out and do a big tour.



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xXx-What happened with you guys getting on the Positive Force label?

Ray-I've always liked 7-Seconds from the first EP and lyrically, they've always been a big influence on me so when they first came out, Violent Children played with them and I became friends with Kevin and Steve and the rest of the band. Then, the next time they came out, we played and toured with them for a lot of their East Coast shows. They saw us, they liked what we're about and they wanted to put out our record.

John-Actually, Positive Force is the only label I'd like to be on. It happens to stand for something...It's a philosophy, not just people making money. And we're all friends too.

Ray-Now that we're on Positive Force, we're going to help out other bands and get other bands on the label.

xXx-Like who?

Ray-Verbal Assault from Rhode Island. Also we may start a Positive Force, East Coast style.

xXx-Anything to close up with?

Ray-Stay straight, hard and true... (laughter)

Graham-Ray, are you harder than Pat from Uniform Choice?

Ray-That seems to be the big question. I think it's going to be quite a showdown, but Pat's never been to CBGB's.

RECORDS AND TAPES



Samhain Photo Chris Carilli

THE OYSTERS-Green Eggs and Ham (Taang!)

Solid, three chord rock in the classic, Boston tradition. Including two ex-Stranglehold folks, the Oysters lay down the hooks, engaging melodies and power pop distinguishing them from the bulk of local wimps. From the opener, "Headhunter," this LP takes off and although it does have a few tedious moments works particularly well. Their version of the Outlet's "Headache" adds many a bonus point. (Taang!, PO Box 51, Auburndale, MA 02166)

SAMHAIN-November Coming Fire (Plan 9)

Here's a disc that's definitely grown on me. Danzig and crew finally seem to be in full control of where they're going and what they're doing. Sure, they'll never be the Misfits, but I really don't think that's totally what they want. On the whole, the overall sound is a lot more dis-

cordant and moody while introducing a bit more melody than apparent on past efforts. "To Walk the Night" possesses a distinct Damned flavor while "Human Pony Girl" recalls Iggy. Clearly, this outfit has finally come to know exactly what they're about and that's more than most can say. (Plan 9, PO Box 696, Lodi, NJ 07644)

THE DULL-She's a Nuclear Bomb/Reach and Grab (Toxic Shock)

Amazingly solid punk rock with all the '77 fixings done more than well. "Nuclear Bomb" has classic potential while the flip doesn't quite live up to its predecessor. Still, worth a listen. (Toxic Shock, PO Box 242, Pomona, CA 91769)

BLATANT DISSENT-Is There a Fear? (Landmine)

While this seven incher has moments where things come together well, Chicago's Blatant Dissent lack any punch and certainly show an inability to

make their EP work...Damn shame, because these guys appear to have an interesting melody laced sound but unfortunately, this just never gets happening. (Landmine, 4708 Seely, Downers Grove IL 60515)

NAKED RAYGUN-All Rise (Homestead)

Chicago's finest follow up their "Throb" LP with an impressive disc showcasing a great deal more musical diversity and complexity than their previous. From the opener, "Home of the Brave," Naked Raygun surges with sweeping guitars and a diverse approach that scores over most of the trash around these days. Once again, jarring rhythms dominate as Pezzatti's vocals rage over the din in a fashion quite different than on the band's past releases. Once again, the lyrics remain disjointed and imaginatively powerful, complementing the music's eclectic structures. A winner to say the least.

(Homestead, PO Box 570, Rockville Centre, NY 11571-0570)

ASEXUALS-Contemporary World (Psyche Industries)

Montreal's Asexuals give us a great LP with loads of singalongs, melodies and diverse guitar riffings. From straight ahead, though nonetheless rockin' cuts like "Social Education" to the anthemic "So Alone" to the band's cover of Dylan's "The Times They are a Changin'" this is a charged LP full of variation and butt kicking power. One of the best. (Psyche, 155 St. Paul Est, Montreal, Quebec H2Y 1G8)

CHILDREN IN ADULT JAILS-Man Overcome By Waffle Iron (Buy Our Records)

Can't say this one's too much to my tastes sporting a tremendously eclectic sound that really doesn't do to much beyond dirging and plodding in a terminally mundane fashion. Droning female vocals delivered over a decidedly "new wave" (sounds very heavily Gang of Four influenced) lose it before things ever get happening. (Buy Our Records, PO Box 363, Vauxhall NJ 07088)

MASSACRE GUYS-The Rider (Unclean)

Slow to mid-tempo rock rooted stuff that does have one decent title cut. Unfortunately, this seven incher never gets happening enough to rise much above boring garage punk. (Unclean Records, PO Box 725, Sand Springs, OK 74063)

CIA (Incas)

Two years in the making and it's a shame this couldn't have been as solid as the band's past release, "God, Guns and Guts." The loss of members who have moved to 76% Uncertain is definitely noticed as this release never moves beyond a boring '77 approach. Bad production to boot. (Incas, 272 Benham Ave., Bridgeport, CT 06604)

VARIOUS ARTISTS-Big City One Big Crowd (Javi Productions)

Quite the heavy duty New York/New Jersey/Connecticut compilation with more than a share of superb cuts. Overall, there is a general feeling of musical muscle apparent with contributions from Ultraviolence the Psychos, AOD, the Vatican Commandos and Violent Children. One apparent problem here is a number of bands given sometimes varying production tend to sound a bit the same and often fail to stand out. Otherwise, quite a respectable effort. (Javi/Big City, 2329 Vance St., Bronx, NY 10469)

NECROS-Tangled Up/Wile Song (Gasatanka)

Heavy duty stuff from the Necros who now seem to be sporting an Aerosmith type boogie rock sound and man, does it ever work. "Tangled Up", the title cut from their forthcoming LP is a strong number with excellent musicianship and vocal apparent. The flip, a cover of Pink Floyd's "Wile Song" possesses a sometimes tedious/sometimes powerful mid-tempo rock sound that clearly shows a linear progression from their earlier material. Can't wait to hear the album. (Gasatanka, PO Box 23063, Detroit, MI 48223)

BUTTHOLE SURFERS-Cream Corn from the Socket of Davis (Touch & Go)

While their past few releases, this seeming not too different have lacked the spontaneous energy of their debut records, the Buttholes are certainly finding their own unique sound. With the opener, "Going to Florida", one can only tell this one's going to be an ugly affair and the holes fail to disappoint. Discordant musicianship, harsh vocals and an original style give these guys yet another thumbs up from Gitter. (Touch & Go, PO Box 433, Dearborn, MI 48121)

EMBRACE-Demo (Cassette)

Progression's the name of the game on this one. Fronted by some guy named Ian MacKaye and readily given instrumentation by members of the Faith Embrace represent one of the most far reaching progressions from the groundwork laid in the members' respective previous bands minus any rehash or imitation. Heartfelt vocals often singing/often screaming intelligent lyrics front a soaring guitar and complex rhythm section. Opening with the upbeat and rather melodic "Give Me Back" MacKaye and crew unleash twelve superbly developed songs dealing with subjects ranging from disappointment with "the scene" ("Dance of Days") to human frailties and disappointments ("No More Pain"). Can't wait for the vinyl.

ARTLESS (Placebo)

Howzabout talentless. Mykel Board disappoints big time with this one which fails to offer any of the originality and spontaneity he is so well noted for with his Maximum Rock N Roll editorials. Boring, orthodox punk rock delivery. The name says it all. (Placebo, PO Box 23316, Phx, AZ 85063)

DC 3-The Good Hex (SST)

Cadena and Roessler are certainly happening on an original sound which incorporates elements of King Crimson, Black Sabbath and a virtual cornucopia of sixties flashbacks. The title cut and "If We'll All Be Free" certainly

stand out while a bit of side two gets muddled in excess. Still, worth a listen.

(SST, PO Box 1, Lawndale, CA 90260)

SCRAPING FOETUS OFF THE WHEEL-Nail (Homestead)

This is a motherfucker. From the opener, "Enter the Exterminator", this disc overpowers with a sheer overkill of chaotic noise and rhythm in a manner akin to being run over with Mack truck. Mastermind Jim Foetus readily harnesses a variety of sounds, arriving at a cohesive union unique unto itself but nonetheless powerful as can be imagined. (Homestead, PO Box 570, Rockville Centre, NY 11571-0570)

RHYTHMN PIGS (Mordam)

San Francisco's Rhythmn Pigs are masters of variety with elements of funk, rap, hardcore and cartoon rock making themselves very apparent on this debut LP. Strong guitars ring throughout backed by an amazingly versatile rhythm section. Lyrically, there's an extremely clever sense of sarcasm and I'll credit to any band who does a verbatim cover of the Peanuts theme. Worth a listen. (Mordam Records, PO Box 988, SF, CA 94101)

HUSKER DU-Candy Apple Grey (Warner)

The Huskers move to a major label and maintain their uniquely characteristic sound including ringing guitars and impassioned vocals the band has always been noted for. Unfortunately, while still being a solid release, this Husker outing is not as memorable as their past few. There's a definite tendency toward too many components and not enough cohesiveness, especially on the opener, "Crystal". Still, nothing's faultless...On the other hand, there's some definite standouts here. The acoustic "Too Far Down" echos with Bob's hauntingly soulful vocals over a heartwarming acoustic guitar. In much the same way, "Sorry Somehow" brews with emotional impact in a manner only Husker Du is capable of. Faults aside, the Huskers are still one of America's best. More than worthwhile. (Warner)

A NUMBER OF THINGS-Toasterhead (Partblossom)

Moh. Well, these guys prove their "metal" with this one that shows that even in such a beautiful place as Chapel Hill, NC people are up to ugly things. Decent songs with engaging vocals and strong guitars throughout. Hilarious lyrics, especially on "Girlfriend" and the title cut give this an added kick, as well as a terrific sense of humor. Funny as hell and definitely recommended. (Partblossom, PO Box 818, Pomona, CA 91769)

BAND 19-Dictate (Modern Method)

Boston's Band 19 find there sound somewhere between AC/DC and the Dictators with strong songwriting, hooks, melodies and a sense of "wall of Marshall" power more than apparent. Fritz Ericson's guitar playing is especially notable in its versatility as are Richie Parson's vocals both of which can possess a fast, raw sound ("No Why") or a more subdued rock pace ("Animal Grey"). Excellent production gives this an even more listenable quality so, don't even think of passing this one up. (Modern Method, 1318 Beacon St., Brookline, MA 02146)



Necros Photos Lisa Putigiano

THE OUTPATIENTS-Committed (Cassette)

Western Massachusetts's Outpatients prove that as their hair grows and sound expands into a more metallic, though by no means typical heavy metal approach, they've come far from their early demo tape and compilation cuts. Kicking off with "Little Kings," there are a host of interesting structures and intelligent lyrics. Vis' vocals have grown far beyond one dimensional screaming and approach an extremely melodic singing style. Strong interplay between Scott's bass playing and Mike's drumming which feature a newly added double bass readily propels the band onward especially on "Backwards Birthday" and "The Man Behind You." Still one of New England's best! (Mental Management, 143 North East St. Amherst, MA 01002)

9353-We Are Absolutely Sure There Is No God (Homestead)

Yawn city. The musicianship seems to be there from this Washington DC outfit but where's the spark? With the exception of their Stepponwolf cover ("Born to be Wild") nothing here stands out at all despite the band's distinctive approach. Boring. (Homestead/Fountain of Youth, 5710 Durbin Rd. Bethesda, Maryland 20817)

THE RAUNCH HANDS-El Rauncho Grande (Relitivity)

A tasty enchillada from upstate NY favoring a hefty Tex Mex sound which works well and rather originally. There's a certain raunchiness that goes beyond hot sauce, especially on "Man Needs a Woman" and the title cut. Check this one out. (Relitivity, 149-03 Guy R. Brewer Blvd. Jamaica, NY 11434)

THE NILS-Sell Out Young (Psyche)

Montreal's Nils inject their potent doses of out and out punk with a healthy dose of melody, hook and power. Although nothing here truly measures up to their "Scratches and Needles" cut on the last BYO compilation, the four songs here have quite a bit of kick. Strong guitars and melodic vocals dominate while a definite tendency toward killer pop makes the Nils quite an engaging unit. (Psyche, 155 ST Paul est, Montreal, Quebec, Canada H2Y 1G8)

RUDE AWAKENING-"Teenage Suicide"/"Wanted" (Incas)

A wretched little frisbee for sure. Seems there's an attempt at garage rock going on here, but this Connecticut outfit never seems to pull it off with whiney vocals annoying the hell out of this listener. PS, if the vocalist is wanting to do what the A side says, he's got my approval. (Incas, 272 Benham Ave., Bridgeport, CT 06604)

VARIOUS ARTISTS-Make it Work (Runit)

A cool little seven inch from Runit fanzine featuring four highly diverse Connecticut outfits. Chronic Disorder knows they suck and that's cool as they open the disc with "Chronic Disorder Doesn't Mosh"...My feelings exactly. For some sick reason, I like Seizure's "Mary Lou"...I won't go into the reasons. The Vatican Commandos offer up a couple of new cuts that don't pack the punch the previous vinyl affair but are nonetheless effective. Finally, Youth of Today finish off the disc with two powerful cuts that lack in the production department but have the band's intensity. Worth finding. (Runit, 17 Poplar St. Waterbury, CT 06708)

ED GEIN'S CAR-Making Dick Dance

For those of you who miss the raunchy melodicism of early Misfits releases, Ed Gein's Car offers up a full LP of hard-edged pop seasoned with a bit of speed and a raunchy vocal approach to boot. Kicking off with "Bars and Back" the hooks and choruses never seem to relent making for a tremendously memorable sound. Vocalist Scot Weiss has his notable Damned influences while kicking out with an effective rasp, especially on "Go Down on My Dog" and "A Girl Like You." Highly recommended.

GONE-Let's Get Real, Real Gone for a Change (SST)

An aggressive instrumental unit fronted by the cascading guitar work of Greg Ginn makes Gone an interesting proposition. The band generates a powerful wall of chaotic noise comprable to that of Flag about two years ago. Elements of jazz, rock and funk all work nicely together to fuse a powerful cohesive sound. Worth a listen. (SST, PO Box 1, Lawndale, CA 90260)

ABSENCE OF MALICE-Awakening (Attentater)

Yes, I've heard Discharge before and this bunch doesn't do that style as well as its originators. Despite some hot drumming this falls flat on its face. I've never been bored by a seven inch before. (Attentater, PO Box 4511, Richmond, VA 23220)

DINOSAUR-"Repulsion"/"Bulbs of Passion" (Homestead)

And their name certainly describes the force they possess. Western MA's Dinosaur offer up a killer single that alternates between shimmering lines of melody and excruciatingly jarring lines of musical discord. Both songs succeed in their ability to shift tempos and varying degrees of harshness. Relentless to say the least. (Homestead, PO Box 570, Rockville Centre, NY 11571-0570)

VARIOUS ARTISTS-It Came From the Pit (Psyche Industries)

Probably the best sampler of Canadian bands around, covering the entire country and featuring a number of acts both well known and obscure. Clear thumbs up to SNFU's rendition of Warren Zevon's "Poor Pitiful Me" as well as tracks from the Stretchmarks, SCUM, Entirely Distorted and Sudden Impact. Thumbs up to the great white north. Get this! (Psyche Industry, PO Box 94 Station Place d'Armes, Montreal, Quebec H2Y 3E9 Canada)

ST. VITUS-Hallow's Victim (SST)

Let's face it, St. Vitus are doing Sabbath a lot better than Sabbath are doing Sabbath these days. The music ranges from grinding dirge to Motorhead speed rock with superb vocals and guitarwork dominating. Scott Reager's vocals are at once exhilarating and powerful fronting a virtual "wall of Marshall" assault. Lead off, "War is Our Destiny" is probably St. Vitus' best to date on an otherwise great release proving St. Vitus to be a force to be reckoned with. (SST, PO Box 1, Lawndale, CA 90260)

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VARIOUS ARTISTS—More Coffee for the Politicians/Dry Lungs (Placebo)

Two clunkers from Phoenix that win awards for sheerly being among the most tedious releases these ears have heard in quite some time. Dry Lungs comprises itself of some of the most boring, unimaginative and pretentious indus trial material you could imagine. Boring. That goes double for the third Phoenix compilation which does get a brownie point for the Zany Guys' cover of "Ballroom Blitz". I heard this was a weird city, I didn't know it was boring as well. (Placebo, PO Box 23316, Phoenix, AZ 85063)

FALSE PROPHETS (Alternative Tentacles)

Interesting and creative, but nonetheless a bit on the tedious side. NYC's False Prophets have interesting approaches in both musical and lyrical departments uniquely discussing religion. Where the album kicks off with a vaguely Einsturzende borrowed opener, orthodox delivery thrash keeps it from moving anywhere too interesting. Damn shame. Between Stephan's unique vocals and the band's versatile musicianship, the False Prophets have much more potential than I believe they care to exhibit. (Alternative Tentacles, PO Box 11458, SF, CA 94101)

WRECKING CREW—TNC Boston (Cassette)

A zooming debut from this young Boston outfit possessing somewhat of a GH/English Dogs musical approach combined with a more volatile delivery. Ralph's vocals front things with a beefy edge while rhythmically strong musicianship burns along with a number of starts and stops, grinding power chords and strong bass work from Keith Bennett. Nonetheless, without imitation, the Crew possess much the same intensity and onslaught of early Boston bands while maintaining a highly original delivery. (Two Dollars to: Dan Parsignault, 8 Bellevue Ave., Winchester, MA 01890)

YOUTH OF TODAY—Can't Close My Eyes (Positive Force)

Take a hefty dose of NY style thrash, combine it with the conviction and delivery of early Boston bands like DYS and Negative FX and you've got a good idea about this bunch. Manic thrash buzzes away while Ray Cappel's snarl literally explodes over the din. Gobs of commitment make themselves quite apparent in Youth of Today's no-nonsense straight edge lyrics which stress themes of personal growth and self conviction. The production is a bit of a problem here, often failing to reinforce the band's strengths in its flatness. Nonetheless recommended. (Positive Force, PO Box 9184, Reno, NV 89507)

PEACE CORPSE—Terror of History (Toxic Shock)

Hmmm, it seems as if this posthumous release from the now defunct Peace Corpse shows the band's swing toward a sound not much unlike Christian Death with a tad of Sonic Youth thrown in for good measure. There's a bit more of an emphasis on a more subdued approach incorporating some jazzier elements as well as Julianna's exceptional guitar work. Interesting to say the least. (Toxic Shock, PO Box 242, Pomona, CA 91769)

OUTCRY (Positive Force)

Fast and aggressive stuff which punctuates itself with interesting tempo changes, chord progressions

and shouted vocals reminding these ears of Government Issue's John Stabb. From straight on thrashers like "Far Cry" to singalongs like "Someday" to slower numbers like "Stained Glass Windows," this EP kicks some big time but. Recommended. (Positive Force, PO Box 9184, Reno, NV 89507)

PILLSBURY HARDCORE—In a Straight Edge Limbo (Fartblossom)

Occasionally a bit too orthodox in delivery, PH are funny as hell. From the opener, "Heavy Phuckin' Metal" to "Wanna Check Out My Record Collection?" these guys never let up but all the time have their collective hearts in the right place. Heavy, Phuckin' Hardcore dudes! (Fartblossom, PO Box 818, Pomona, CA 91769)

TOXIC REASONS—Within these Walls (Treason)

Toxic Reasons make their move toward a more "accessible" sound but nonetheless possess quite a kick incorporating the hooks they've long been known for as well as a tremendous sense of melody and power. Throughout, the vocals are well developed and polished and melodic as anything. "Dreamer" and "Too Late" certainly stand out as they deliver some heavy duty rock n roll chunks with a sense of conviction and melody. Highly recommended. (Through Rough Trade, 326 Sixth St. San Francisco, CA 94103)

STARK RAVING MAD—Amerika (Slob Records)

So, this band wants to be the Dead Kennedys. At least some people will buy this for a great cover painting but unfortunately, the record isn't worth the vinyl it's pressed on. No song stands out on this LP and musically, aside from out and out ripping off the Kennedys (vocalist Spunge-Oid seems most guilty of this) they don't seem to have the music to back it up. Anybody for frisbee? (Slob, PO Box 46437, Houston, TX 77234)

KIL SLUG—Answer the Call (Taang)

You wake up and smash your face against the bed post. Boston's Kil Slug tread the fine line between restless slumber and the dull, throbbing pain of awakening. A plodding, Sabbath drone fronted by Larry Lifeless' eerily high pitched vocals swing open the gateways of madness from the opener, "Into a Hole" to the frantically disturbing "Make it Rain" to the ominously pulsating "Bad Karma". Strong production gives the Slug an added kick reinforcing the yawning chasm of insanity. (Taang, PO Box 51, Auburndale, MA 02166)

PSYCHO—6 Song EP, Son of 8 Song EP (Ax/ction Records)

Heavy duty thrash from Boston from the long (vinyl-wise) unheard from Psycho. Hard-assed guitars kick things into overdrive on cuts like "Lies", "I Can't Stand You" and "How Much Longer." Mega's vocals sound better than ever hear as does Bill and Charlie's rhythm section. As their collective sound has moved toward a more out and out hardcore assault, Psycho keep sounding better and better. (Ax/ction Records, PO Box 623, Kendall Square, Cambridge, MA 02142)

TH'INERED—A Family Affair (Toxic Shock)

A scorcher in the most literal sense of the word. West Virginia's Inbred pile on a motherfucker of an assault complete with loud guitars, raunchy vocals and a real sense of humor. Kicking off with the brooding "Exercise 1", these guys kill with no remorse. Most impressive however is the hilarious "Positive Song" which it takes little imagination to guess what it's about. Mandatory! (Toxic Shock, PO Box 242, Pomona, CA 91769)

MAD PARADE—Right is Right (Toxic Shock)

So, California's answer to the Adicts are at it again with a killer three song seven inch containing the hook, melody they've long been known for. The title cut is a gem in itself as is the band's cover of the Rolling Stones' "Mother's Little Helper". Vocalist Billy Ledges engages with a distinctly English flair to his vocals making for a rather distinct and original sound. Recommended. (Toxic Shock, PO Box 242, Pomona, CA 91769)

VERBAL ASSAULT—Learn (Positive Force)

At last, the first vinyl outing from Rhode Island's finest. Superb production reinforces this outfit's numerous strengths including Chris' vocals and Pete's burning guitar work. From the opener, "Backstab", VA assault with youthful enthusiasm which makes itself apparent on "The Pain", "The Price We Pay" and their best developed song to date, "Complain Complain." Where their earlier live shows only hinted at the mature product, Verbal Assault have come quite a way. (Positive Force, PO Box 9184, Reno, NV 89507)



Verbal Assault

SACCHARINE TRUST-Worldbroken (SST)

Well, where "Surviving You Always" had punch and spontaneity, there's just something so unthoughtful about this one that it honestly inspires very little. Joe Baiza's guitar nevertheless remains a saving grace in its complex jazz tinge but ultimately fails to make this one a classic.

(SST, PO Box 1, Lawndale, CA 90260)

JESUS AND MARY CHAIN-Psychocandy

(Warner)

Forget the fact that these guys suck egg live, this LP kicks some butt! Clear, often melodic vocals cut through a destructively distorted guitar which at any second threatens to implode on itself. Heavy duty Velvets influence throughout, but the JMC possess a totally original and well developed sound. Yeah, I know this stuff's for fags so just grease up my butt toast.

MINUTEMEN-3 Way Tie (For Last)

(SST)

Quite a swansong as this will probably be the final studio LP from the Minutemen who are certainly continuing along the lines of "Mersey" and introducing a lot more melody and sheer musicianship into the sound. Opening with the "Price of Paradise", a politically subtle but all too message effective number, "3 Way Tie" proves to be the bands' most accessible release to date showcasing a less discordant and far more melodic sound.

Released at approximately the time of D. Boon's death, this LP serves as a fine look at a politically concerned, always clever and never dogmatic group of individuals. They'll be missed.

(SST, PO Box 1, Lawndale, CA 90260)

POISON IDEA-Kings of Punk (Pusmort)

Portland's Poison Idea prove themselves more than heavyweights careening forth with the best straight thrash LP in quite a while. From the opener, "Lifestyles", a bonecrunching slow to fast number, this thing never lets up, incorporating a variety of diversely structured cuts. Tom Robert's guitar literally explodes with his trademark Marshall crunch while vocalist Jerry A screams his lungs out, literally tearing the paint off your stereo. To call this fast is an understatement as Poison Idea prove themselves the kings of punk. More than recommended.

(Pusmort, PO Box 701, SF, CA 94101)

BROKEN BONES-Untamed Power (Combat)

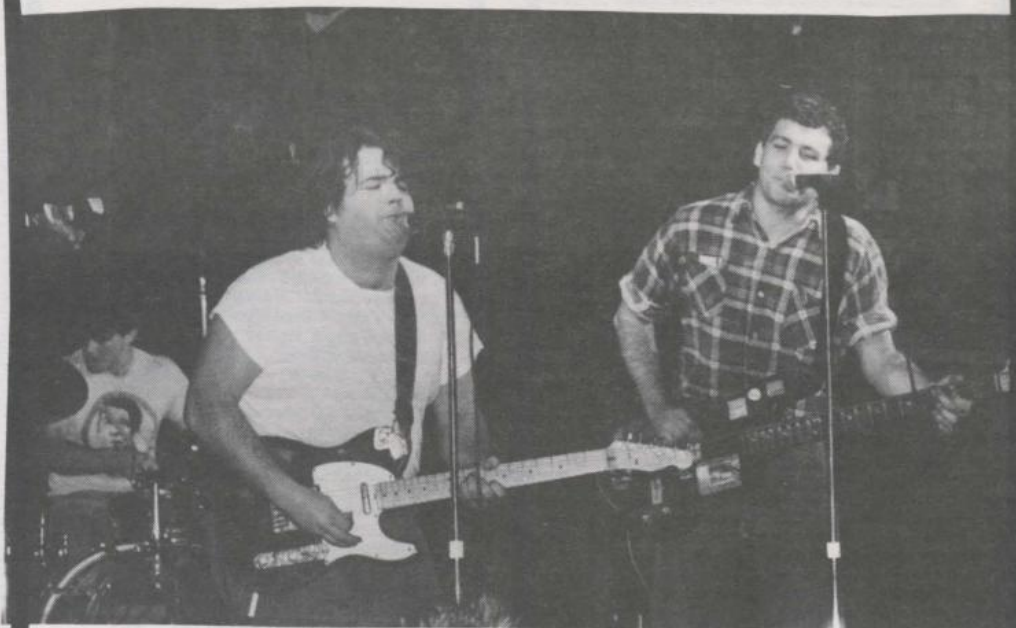
With this line up, Broken Bones prove to be one of the UK's most brutal units, certainly picking up where the likes of Discharge left off. The first side of this is comprised of material from their previous EP while the flip features five red hot new Bones classics including the potent "Bone Crusher" and "Choose Death". Brainblasting riffing dominates as harsh vocals front things powerfully. More than worth your time.

(Combat, 149-03 New York Blvd., Jamaica, NY 11434)

SCUM-Born Too Soon (Psyche Industries)

Montreal's SCUM make an impressive debut with a full LP sporting their hook laden, hardcore assault. Vocalist Anthony Mark strongly engages with a singalong approach while decent instrumentation rages away. The production on this one's a bit too thin to really kick in the power, but the heart and soul are definitely apparent.

(Psyche, 155 St. Paul Est., Montreal, Quebec, H2Y 1G8)



The Minutemen

Photo-Paul Johnson

VARIOUS ARTISTS-Wild Riders of Boards (Thrasher)

Skate Rock III is probably the best of the series featuring a heavy duty collection of some of America's and Europe's finest. Most notable are cuts by Corrosion of Conformity, the Accused, Septic Death (who notably demonstrate their fullest potential with "Burial") and Christ on Parade. Side one features a bit more of a traditional "skate" sound while side two tends to be a tad more on the metallish but nonetheless intense side. Still, very intense plastic here. Essential.

(Thrasher)

VARIOUS ARTISTS-Mr. Beautiful Presents All Hard (Modern Method)

A cool collection of some of Boston's better bands featuring new cuts from the Straw Dogs who make an impressive debut with "In Deep"; Gang Green, the Dogmatics and the Swinging Eruidites. Decent stuff here from Band 19, the Oysters and the Freeze show a lot of potential as well. Decent production (from Mr. Beautiful himself no doubt) helps things along quite a bit. Overall, a good look at the current state of the city.

(Modern Method, Suite 7, 1318 Beacon St., Brookline, MA 02146)

FAITH NO MORE-We Care A Lot (Mordam)

Elements of rap (especially on the killer title cut), rock, punk and "new music" all merge together rather originally on the debut release from San Francisco's Faith No More. Heavy rhythms dominate while strong vocals rage over the din whether it be reminiscent of the Beastie Boys or Joy Division. Very interesting.

(Mordam, PO Box 988, San Francisco, CA 94101)

SEPTIC DEATH-Time is the Boss (Deluxe)
Now that I Have the Attention, What Do I Do With It? (Pusmort)

Two new releases from the now defunct

(though intending on me' Septic Death. "Time" ten inch live recording captures SD's sound fairly well demonstrating the more versatile nature the band possessed but was never captured on their debut. A high spirited cover of "Out of Step" rounds things out on a disc that has the material but suffers a bit from poor sound quality. "Now that I Have the Attention," combines a few new songs such as the brooding "Burial" with the entire first EP. Speedcore to put it mildly.

(Deluxe, PO Box 883311, SF, CA 94188)
(Pusmort, PO Box 701, SF, CA 94101)

DI-Horse Bites Dog Cries (Greenworld)

DI rage hard with an enticing So. Californian sound that abound with loads and loads of hot pop and balls out rock riffs. There's nary a loser on this effort with Rikk Agnew throwing in some tasty guitar work complemented by Casey Royer's engaging vocals. From the opener "Pervert Nurse" DI's energy kicks in with winners like "Obnoxious" and "Johnny's Got a Problem," reducing most out and out punk rock released in the past few years to absolute drivel. One of the year's best.

(Greenworld, 20445 Gramercy Place, Torrance, CA 90501)

BROKEN BONES-Untamed Power (Combat)

Hmmm, thank god there's an English band that actually is able to hold my attention over the course of two years with constant improvements on each release. Forget GBH, The Exploited or any of that crowd, Bones is certainly the best as cuts like "Choose Death" and "Decapitated" (yet another version) kick in sheer overkill, tastefully not going overboard in the metal department while maintaining a crucial heaviness. Recorded as a three piece, this LP shows that Broken Bones have found their sound and in the process are putting a lot of people to shame.

(Combat, 149-03 New York Boulevard, Jamaica, NY 11434)



PHOTO: CINDY M.

BLACK FLAG-Who's Got the 10¢? (SST)

A pretty hot live Flag album comprising itself of some of the band's better material from "Loose Nut" and "In My Head". New drummer Anthony Martinez definitely doesn't pack the sheer muscle of Bill Stevenson but nonetheless, the band itself kicks sacrificial bootie as usual. Strong mix of "Slip it In" and Gimmie, Gimmie". Recommended.
(SST, PO Box 1, Lawndale, CA 90260)

CANCEROUS GROWTH-Today's Society (Ax/ction)

Although this misses the grinding bite of the Growth live, the boys from Burlington offer up a hot five songer demonstrating their growth (no pun) into a strong and individual unit. Marc Tobio's guitar work and vocals pack quite a punch especially on "Branded" and "Late for the Grave" while the band seems to have definitely improved from their debut release offering a diversity in tempo and structure. Powerful.
(Ax/ction, PO Box 623, Kendall SQ, Cambridge, MA 02142)

MAIMED FOR LIFE

Salt Lake's Maimed for Life pack a manic dose of lightning paced thrash. A tad on the primitive side this six songer gets my vote for sheer energy and powerfull delivery. Worth a look.
(1494 Spring Lane, SLC, UT 84117)

SHELL SHOCK-No Holds Barred (Splatter)

Louisiana's original HC outfit reforms and releases a potent four song 7". Serious Black Flag influences abound with interesting structures, strong hooks and a deadly sense of immediacy. From the opener, "Slipping Through My Fingers" (severe Flag damage) Shell Shock prove themselves worthy of their name.
(Splatter, PO Box 6005, Metairie, LA 70009)

GANG GREEN-PMRC Sucks 12" (Him)

This kind of bums me out. The band itself has the songs, the hooks and exactly what it takes to put out a superb record but for reasons I fail to understand, they go the novelty route and opt for covering Til Tuesday's "Voices Carry." What's worse is the "dub" version on the flipside which seems better left unheard. Token thrashers "Skate Hate" and "Protect and Serve" (a song much better in its first recording) have some punch but don't stand up to the band's superior rock material. Better luck next time.
(Him, PO Box 1292, Concord, MA 01742)

ENGLISH DOGS-Forward into Battle (Combat)

Shedding their image as a GEH clone, the English Dogs have released quite a charged LP that features a bit of a more heavy metal slant (the Metallica rather than the Slayer) while expanding on a unique sound they finally seem to have touched upon. From the opening title cut, harsh, high pitched vocals career over a rumbling guitar and bass while a heavy duty double bass drum keeps the beat with hammer-down intensity. Check these guys out again.
(Combat, 149-03 Guy R. Brewer Boulevard Jamaica, NY 11434)

UNITY-You Are One... (Wishing Well)

Heavy duty straight edge in your face hammerings from the now defunct Unity. Propelled by Uniform Choice Vocalist Pat Dubar speed combined with a definite sense of conviction and intelligence marked Unity as a fairly original and exciting unit. Lyrically, this EP offers up a lot to think about in the way of Pat's well constructed versing and insightful ideas. And the best part is that UC are a clear growth from this.
(Wishing Well, 10949 La Carta Ave. Fountain Valley, CA 92708)

SUDDEN IMPACT-No Rest from the Wicked (Fringe)

Grinding metalcore from Toronto that recalls the likes of COC with a distinct garage rooted tinge apparent on their cover of Iggy's "I Got a Right." Once a skate band called Microedge, Sudden Impact have developed into a potent unit incorporating a heavier, more powerful onslaught. One of the great white north's better recent outings.
(Fringe, PO Box 670, Station A, Toronto, Ontario, Canada M5W 1G2)

THE SUBHUMANS-Worlds Apart (Bluurg)

England's Subhumans further develop their abrasively original sound as this LP incorporates elements of metal, jazz and reggae while maintaining the band's signature approach stressing a choopy discordance fronted by Dick's earwrenching vocals and a powerfully potent rhythm section. Lyrically, the Subhumans are covering familiar ground with topics on governmental waste, nuclear war and so on. Still, one of the UK's best and most committed.
(Bluurg, 2 Victoria Terr., Melksham, Wilts, England)

SUBCULTURE-I Heard a Scream (Partblossom)

This young outfit certainly seems to be Raleigh's latest gift to the world offering up a diversified though hard hitting sound. Oftentimes hitting heavy while also having slower, melodic moments, Subculture have it together far beyond their years. Lyrically, these guys remind me a lot of the

Descendents or Black Flag in terms of their extremely personal view of the world around them. Highly recommended.

(Partblossom, PO Box 818, Pomona, CA 91769)

SONIC YOUTH-Halloween (Homestead)

Quite a haunting release. Kim Gordon's vocals echo over both cuts oftentimes sounding quite impassioned and guttural ("Flower"). The flip is a bit less intense but nonetheless carries quite a punch. Up to par.
(Homestead, PO Box 570, Rockville Center, NY 11571-0570)

DREDD FOOLE AND THE DIN-Eat My Dust, Cleanse My Soul (Homestead)

Musical chaos spills forth from this Beantown outing. Dredd's vocals possess a shrill, though controlled approach that can range from sheer onslaught ("No Gun") to a more restrained, balladeering approach ("Believe"). Raging guitars empower this outfit often exploding out of control and then coming together powerfully. Excellent.
(Homestead, PO Box 570, Rockville Centre, NY 11571-0570)

PAINTED WILLIE-Mindbowling (SST)

I'm pretty mixed on this one. There's some definite meat to this release which continually recalls the Meat Puppets. Unfortunately, this fails to remain interesting enough to keep attention. Damn shame.
(SST, PO Box 1, Lawndale, CA 90260)

THE EXPLOITED-Live at the White House (Combat)

Obnoxious, but nonetheless fun is a good way to describe this live recording of the Exploited's last DC show. Given the live quality of the record, it loses the "heaviness" and sheer power of "Horror Epics" and "Let's Start a War", but Wattie's comments between songs make it worth your fin alone. Love 'em or hate 'em, the Exploited always garner some reaction.
(Combat, 149-03 Guy R. Brewer Blvd., Jamaica, NY 11434)

EIGHTH ROUTE ARMY-Nihilist Olympics (1 Dimensional Records)

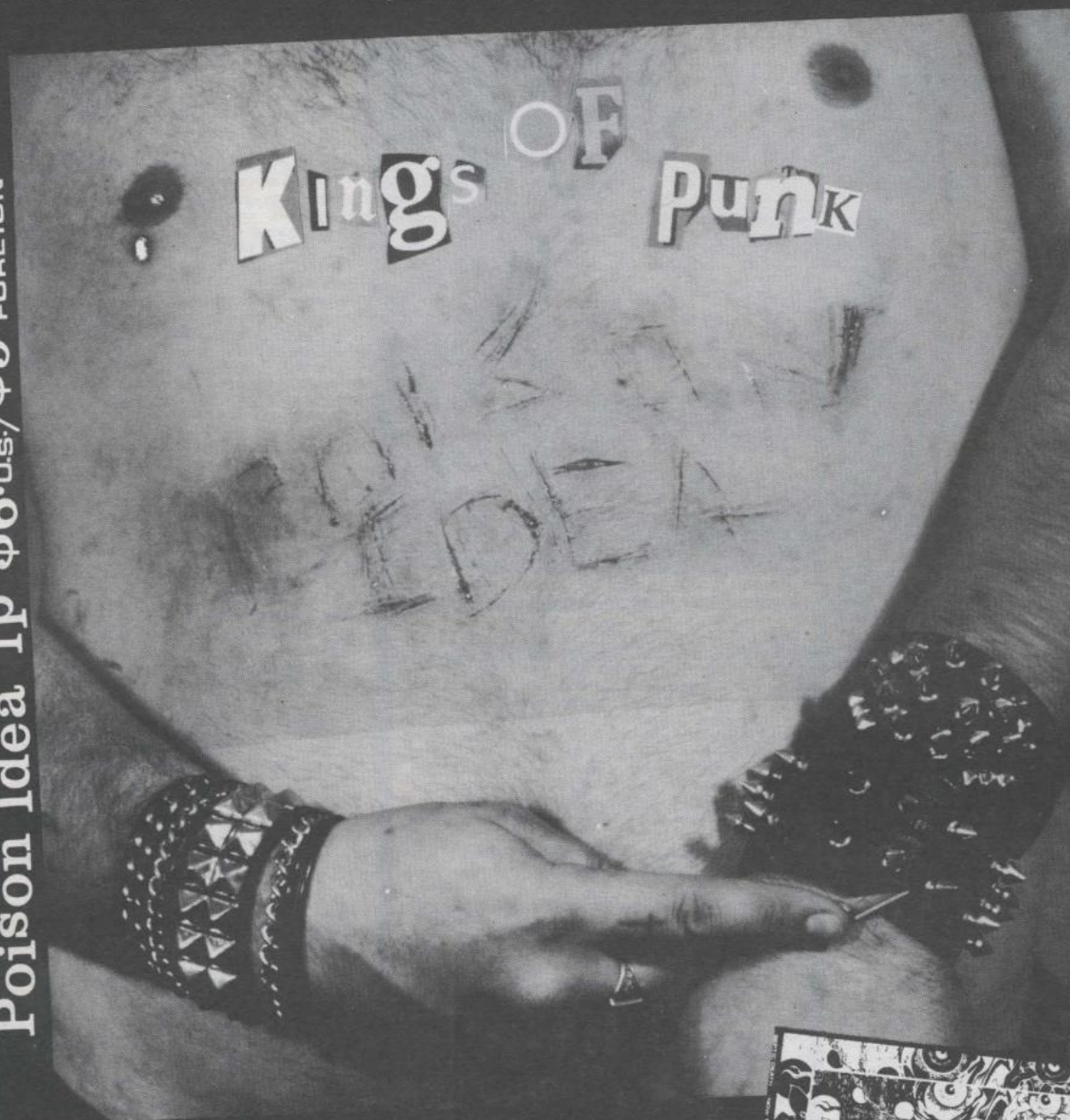
Man, this sucks. Side "A" consists of nothing more than what sounds like a weak attempt at an English punk sound with ridiculously bad vocals and lyrics to boot. The flip is even worse compromising whatever slight edge the band had on the "then" side and totally blowing it on the "now". Poor dance rock. I would feel no remorse should something unfortunate happen to this frisbee.
(1 Dimensional, PO Box 461, Easthampton, MA 01027)

THE SCREAMING TRIBESMEN-Date with a Vampire (What Goes On)

First rate guitar pop from Australia's Screaming Tribesmen who dominate with clever melodies, arrangements and an out and out sense for kicking butt. "2 Blind Mice" has the makings of a classic. More than worthwhile.
(What Goes On, PO Box 570, Rockville Centre, NY 11570-0570)

BLAST-The Power of Expression (Wishing Well)

The name says it all. Blast know how to kick you where it counts, tear the things off and dive in for more. Too many adjectives for this piece of intensity. Just too amazing!
(Wishing Well, 10949 La Carta, Fountain Valley, CA 92708)

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